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Fire, poison, and black tears
Metaphors of Emotion in Rebétiko

Marianna Smaragdi
To my parents

Ulla Johnsson-Smaragdi, med stor beundran och oändlig saknad

Φώτη Σμαραγδή, με απέραντη αγάπη κι ευγνώμοσύνη
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Lund, August 2012

Marianna Smaragdi
Contents

Acknowledgements........................................................................................................ v

Contents.......................................................................................................................... vii

List of tables ....................................................................................................................... ix

1 Introduction .................................................................................................................. 1

1.1 Aims ......................................................................................................................... 1

1.2 Scope ......................................................................................................................... 2

1.3 Method and sources.................................................................................................. 5

1.3.1 Content Analysis ............................................................................................... 7

1.3.2 Coding Choices ................................................................................................. 7

1.3.3 Gathering, Saving, Coding and Analysing the Data ......................................... 8

1.4 Previous Studies on Rebétiko ................................................................................. 9

2 Rebétiko ..................................................................................................................... 13

2.1 Background ............................................................................................................. 13

2.2 The Origins and Evolution of Rebétiko .............................................................. 15

2.3 Definition of Rebétiko ......................................................................................... 19

3 Metaphor ................................................................................................................... 27

3.1 Definitions of Metaphor and Other Tropes ....................................................... 27

3.2 Metaphor Theory .................................................................................................. 32

3.2.1 Approaches to Metaphor ................................................................................ 32

3.2.2 Conceptual Metaphor .................................................................................... 34

3.2.3 Common Source and Target Domains ......................................................... 38

3.2.4 Kinds of Metaphor ......................................................................................... 40

3.2.5 Metaphor in Literature and Poetry ............................................................... 42

3.2.6 Similarities and Differences between Metaphor and Metonymy ............... 43

3.2.7 Metonymic Relationships, Idioms and Metaphor ...................................... 44

3.2.8 Metaphor across Languages ....................................................................... 44

3.2.9 Mapping, Highlighting and Blending ......................................................... 46

3.2.10 Subsystems and Levels of Metaphors ....................................................... 47

3.3 Metaphors of Emotion ......................................................................................... 49

3.3.1 Universality and Cultural Variation ......................................................... 50

3.3.2 Aspects of Emotion Concepts .................................................................... 52

3.3.3 The Force of Emotion ................................................................................. 54

3.3.4 Emotions and Relationships .................................................................... 54

3.3.5 Concluding Remarks ................................................................................. 55
4 Metaphors of Emotion in Rebétiko

4.1 Range of Emotions

4.2 Force as Source Domain in Rebétiko

4.2.1 Emotion is a Natural Force

4.2.2 Emotion is Internal Pressure inside a Container

4.2.3 Emotion is an Opponent

4.2.4 Emotion is a Social Force

4.2.5 Emotion is a Mental Force

4.2.6 Emotion is Insanity

4.2.7 Emotion is Fire/Heat

4.2.8 Emotion is a Physiological Force

4.2.9 Emotion is Physical Agitation

4.2.10 Emotion is a Burden

4.2.11 Emotion is a Physical Force

4.2.12 Emotion is Light/Darkness

4.2.13 Emotion is a Potent Substance

4.3 Other Source Domains

4.3.1 Emotion is an Animal

4.3.2 The Human Body as a Source Domain

4.3.3 The Mind and the Soul as Source Domains

4.4 Literal Expressions of Emotion

4.5 Further Observations on Metaphor in Rebétiko

4.5.1 Metaphorical Blends

4.5.2 Striking Stereotypes in the Metaphors of Rebétiko

4.5.3 Figura Etymologica

4.5.4 Formulaic metaphors

4.5.5 Similarities between Metaphors in the Corpus and those in Erotokritos and Greek Folk Song

5 Summary and Conclusions

Appendix 1: Translation of Notions Used as Metaphorical Source Domains

Appendix 2: List of Songwriters

Bibliography
List of tables

Table 1. Source domain: natural force .........................................................60
Table 2. Source domain: internal pressure inside a container ......................74
Table 3. Source domain: opponent in a struggle ...........................................78
Table 4. Source domain: social force ............................................................84
Table 5. Source domain: mental force ..........................................................89
Table 6. Source domain: insanity .................................................................93
Table 7. Source domain: fire/heat .................................................................99
Table 8. Source domain: physiological force .................................................106
Table 9. Source domain: physical agitation ..................................................118
Table 10. Source domain: burden .................................................................120
Table 11. Source domain: physical force ......................................................124
Table 12. Source domain: light and darkness ..............................................134
Table 13. Source domain: strange substance ..............................................139
Table 14. Source domain: animal .................................................................144
Table 15. Source domain: the human body ...............................................157
Table 16. Source domain: the mind and soul ............................................164
Table 17. Literal expressions of emotion ....................................................167
Table 18. Source domains denoting emotion .............................................183
1 Introduction

1.1 Aims

“There is very little about the emotions that is not metaphorically conceived”

Zoltán Kövecses

This dissertation is primarily a study of metaphors of emotion in rebétiko song texts. Particular attention will be devoted to the interpretation of certain frequently recurring words and phrases (such as those signalled in the title: φαρµάκι ‘poison’, φωτιά ‘fire’, and δάκρυ ‘tear’) as literal or as metaphorical, or, in some contexts, as either. The metaphors of emotion in rebétiko will be examined in the light of the theories of conceptual metaphor developed by George Lakoff and Mark Johnson from 1980 onward and subsequently elaborated in respect of emotion metaphors by Zoltán Kövecses. This dissertation will thus test the applicability of these theories to metaphors of emotion commonly encountered in Greek, and specifically in rebétiko song texts.

Following a particular concern of Kövecses, the analysis will examine whether the various metaphors encountered are conventional or creative, and universal or culture-specific. The lyrics of rebétiko should prima facie be suitable texts for this purpose, given the enduring popularity and increasing pervasiveness of the genre among successive generations of Greek-speakers, which suggests that it expresses what might be termed ‘the Greek spirit and Greek mentality’ to a significant extent. However, despite the wealth of social and cultural evidence encoded in it, the language of rebétiko lyrics has received scant attention in the copious secondary literature about the genre (reviewed collectively in section 1.4 and incidentally in chapter 2 below), and metaphors are rarely mentioned.

The basic thesis advanced here is that metaphors of emotion are of crucial significance to the poetry of the emotionally charged genre which is rebétiko. This dissertation will also explore the possibility that certain metaphors might be considered genre-specific and consequently serve as genre-markers to some extent. One might have expected an examination of figurative expression in rebétiko to be concerned primarily with those tropes which might be deemed the most salient genre-markers or at least peculiar to the genre. The most conspicuous candidates

1 Kövecses (2000:85).
2 The terms ‘rebétiko’, ‘metaphor’ and ‘metaphor of emotion’ are defined for the purposes of this thesis in chapters 2 and 3.
5 Cf. Tsounis (1995:95): “There is a long history of association between music, ethnic identity and emotion in Greek culture.”

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for this role would be certain metaphors relating to hashish smoking, such as τεκές (literally ‘dervish lodge’; metaphorically ‘hashish den’)\(^6\) and ντερβίσης (‘hashish smoker’), or the bouzouki, such as κουρντίστηκες στην πένα, στο καντίνι (‘you’re tuned with a plectrum, to the D-string’ = ‘you’re all dolled up to the nines’). Also those embedded in the argot (called Λαϊκή in Greek) generally associated with rebétiko, e.g. χήνα (literally ‘a goose’; metaphorically ‘a 1000-drachma note’), λαχανάδες (‘cabbage-pickers’ = ‘pickpockets’), παντόφλες (‘slippers’ = ‘wallets’), and κάνε τουµπεκί (‘fix some tobacco’ = ‘keep quiet’).\(^8\) Yet this dissertation will instead seek to demonstrate that the figurative expression which typifies rebétiko is centred on the metaphor of emotion, which it does not monopolise among other song genres. Prima facie the metaphor of emotion may be less saliently distinctive, but analysis reveals it to be more broadly characteristic of the genre as represented in my corpus.

In order to examine the genre-specificity and the originality or conventionality of the metaphors in rebétiko in depth, a comprehensive comparison with other genres of Greek song would be needed, notably folk songs (dimotiká), other popular songs (laiká), songs of revue theatre (επιθεωρησιακά), as well as other types of popular literature (shadow theatre, brigand novels, etc.). Accordingly, this pilot study of metaphorical language in rebétiko, can only aspire to tentative findings regarding the conventionality of the metaphors in its corpus. The limited comparison with other genres in this study (4.5.5 Similarities between Metaphors in the Corpus and those in Erotokritos and Folk Song) is intended to be indicative of what a broadly based comparison might yield.\(^9\)

1.2 Scope

The primary focus of this dissertation is restricted to the metaphors of emotion found in the corpus of texts compiled for this purpose. Accordingly, the runs in the concordance programme ConcappV4 (cf. 1.3 Method and Sources) have been applied to the most prevalent words and combinations of words. The categories of metaphors of emotion will be explained below at 3.3.3 The force of emotion.

The corpus comprises song texts composed between roughly the end of the 19th century and the middle of the 20th (from the 1880s to the 1960s; cf. 2.3 Definition

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\(^{6}\) Vasilis Tsitsanis’s metaphor μέσα στον τεκέ της ψεύτρας της ζωής μας ‘in the hashish den of our false life’ (Πριγκιποµαστούδες) is a spectacular example of this type of image.

\(^{7}\) Rebétiko metaphors relating to hashish smoking have been discussed by Thorsen (2001). She sensibly does not labour the rather implausible connection between rebétiko and Sufi cosmology on the basis of these words, but explores the analogy created between mangas culture and Muslim mysticism as “the ultimate provocation on part of the mangas against a dominant discourse which sought to suppress any connection to Eastern culture,” p. 12.

\(^{8}\) Metaphors embedded in Greek urban argot have been enumerated among “dead or prosaic images” by Gauntlett (1978:90-92).

\(^{9}\) Cf. also Gauntlett’s comparison of metaphor in rebétiko and folk song (1985:325-331).
of rebétiko). As mentioned below, it has become conventional to divide the broad rebétiko genre into thematic subcategories (such as χασιλιδικά, ερωτικά, της φυλακής, του υπόκοσμου,10 and some studies are restricted to one or more subcategories (e.g. Aulin & Vejleskov 1991). However, the various attempts at classification have been undermined by the facts that very often a single song text can belong to more than one category, that the thematic categories often overlap, and furthermore that some songs are thematically indefinable. As this dissertation is not restricted to subcategories, it suffices for current purposes to foreshadow the thematic scope of the material under analysis by listing the range of themes represented in the corpus (and in the metaphors it contains) in order of prevalence, as follows:

- love
  - unrequited love, jealousy, deceit, separation
  - gender relations, marriage
- society, life
  - poverty
  - imprisonment
  - crime
  - emigration
  - sorrow and pain
  - fantasy of exotic places and riches as escapism
- labour
  - military service
  - maritime trades
  - various other trades
- the lifestyle and values of Greek low-life
  - friendship
  - pride, dignity and honour
  - music and musical instruments
  - revelry: singing, dancing, drinking wine
  - rivalry
  - illegal life, gambling
- use/abuse of potent substances
  - hashish and other narcotics
  - alcohol
- illness, aging and death
- war and other historic events
  - the Asia Minor Disaster of 1922
  - the Population Exchange of 1923–1924

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the dictatorship of Metaxas 1936–1940
the Second World War
the German occupation of 1941–1944
the Resistance
the Civil war of 1944–1949
earthquakes and floods

- the mother figure
  (and rarely the father and other family figures)
- praise of localities or persons, and rarely deities/religious personae
  (if not merely an exclamation or a formula)^11

It must also be acknowledged that, while this dissertation confines its analysis
to the song lyrics alone, rebétiko is in fact a complex artistic combination of verse,
music, and dance which has arisen within definable social structures. However, the
dissertation will not engage with the extensive, and at times rather inflamed,
debate about the origins, cultural value or political dimensions of rebétiko unless
these are inextricably involved with metaphorical expression in the lyrics.
Although the focus of this dissertation is resolutely on the lyrics of rebétiko, one
sociological observation that deserves to be made at the outset is that the range of
composers and lyricists contributing to the genre is socially broad and diverse. It
ranges from barely literate manual-labourers-turned-professional-musicians (such
as Markos Vamvakaris and Michalis Yenitsaris), via paupers and ‘drop-outs’ (such
as Yiorgos Mouflouluzelis and Anestis Delias), to tertiary educated white-collar
workers (such as Minos Matsas and Kostas Virvos). It also includes some
individuals of average education but exceptionally developed literary talent (such
as Vasilis Tsitsanis, Yiorgos Mitsakis and Eftichia Papayiannopoulou). The
majority of the lyricists included in the corpus have written mostly rebétiko song
texts; however, some have also written other kinds of laiká. The corpus analysed
in this dissertation was produced by approximately 80 songwriters, some more
prolific than others, but almost all of them now quite well-known in Greece as a
result of the growing interest over the last forty years in the biography of
‘rebêtes’.^12

As to the scope of metaphor in this study, the investigation is primarily of a
linguistic nature, following the theories of conceptual metaphor mainly developed
by George Lakoff and Mark Johnson^13 (cf. 3.2 Metaphor Theory). However, the
theory has not been applied in an exclusively Lakoff-Johnsonian manner, but is

^11 Expressions like «Χριστέ και Παναγιά», «Θεέ μου» and «Χριστιανός κι ορθόδοξος» are most
likely formulae, and do not constitute a substantial religious reference in the song texts of rebétiko.
Most rebétiko song texts are distinctly secular, as are most Greek folk songs. Cf. Christianopoulos
(1961).
^12 A list of the songwriters included in the study can be found in Appendix 2.
influenced by the complementary work of Zoltán Kövecses, who has extensively honed the theory surrounding metaphors of emotion. Where appropriate, the analysis also encompasses and identifies examples of metonymy, personification, and simile as a part of figurative language, as the main concern of this dissertation is the meaning and function of the expressions, not a strict classification of tropes.

1.3 Method and Sources

The corpus of approximately 1350 rebétiko song texts analysed in this dissertation was compiled specifically for this purpose from sources representing various time periods and thematic subcategories.

The song texts are drawn from digital re-recordings of old rebétiko records, especially a series compiled by Kounadis, and various anthologies of rebétiko dating from 1968 onwards. The most useful anthologies have been those of Petropoulos and Schorelis, which have both widely influenced subsequent works on rebétiko. Other anthologies consulted include Michael-Dede (2001) and Tsourakis (2000).

When song texts appearing in the anthologies have also been found in digital recordings they have been corrected in accordance with the recordings, which are usually the original source of the anthologist’s transcriptions. All transcriptions from digital recordings, whether or not they also occur in an anthology, have been made with due care, but they may well contain errors due to the poor sound quality of early recordings and the transcriber’s inevitable limitations as a listener.

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15 Αρχείο Ελληνικής Δισκογραφίας, compiled by the doyen of rebétiko collectors and commentators Panagiotis Kounadis, is a series of 50 CDs, each presenting 10 songs. The series was distributed as an insert in the Athenian newspaper Το Βήμα during the summer of 2008. In 2010-11 Kounadis produced an expanded version of this archive for Τα Νέα, another newspaper of the Lambrakis Press Group, this time comprising 20 books, each containing two CDs with 20 songs each (a total of 800 songs), together with his annotations and essays. Since the compilation of the corpus for this dissertation had already been completed and the computer analysis had commenced before it appeared, it was too late to switch to the new series, which in any case overlaps substantially with the previous one. However, Kounadis’s new transcriptions and annotations have been taken into account. As Gauntlett (2001b) points out, researchers of rebétiko today are frequently confronted with the problem of keeping up with an oversupply of recorded material of uneven quality. All the digital re-recordings used as sources for the rebétiko corpus are listed under ‘Digital recordings’ in the bibliography.
16 Petropoulos, I (1968/1979). This anthology and its various sequels (Petropoulos, I (1982/1990), together with Schorelis (1977–1981), see below), have been widely criticised as inaccurate and unmethodical, for giving rise to false conclusions in various derivative studies on the subject, and ultimately for obstructing the correct definition of the terms rebétiko and rebéitis. Cf. Gauntlett (1982, 1991). The anthologies have been used with due caution in this dissertation.
Songs for which recordings have not been found have, where possible, been corrected by comparing the various anthologies. A further reservation regarding sources of texts arises from the difficulty of demarcating rebétiko from other kindred genres. The boundaries of the rebétiko genre are contested (cf. 2.3 Definition of rebétiko), and some songs included in the corpus may be disputed, while other songs deemed important by some commentators may not have been found, or may have been judged to belong to another genre. In particular, neorebétika and archondorebétika (cf. 2.3 Definition of rebétiko) have been excluded from the corpus, not without reservations, but establishing the chronology of all the potentially eligible songs recorded after 1960 was simply not feasible within the time constraints.

Ultimately, it is to be hoped that the occasional and isolated mistake or disputed selection will not seriously undermine the overall validity of my thesis. The corpus of texts as compiled should yield a satisfactory indication of which metaphorical expressions are most common in the genre and the context in which they occur, and this will facilitate the identification and analysis of the main metaphors of emotion present in rebétiko. (The differences between metaphors of emotion and other metaphors are described at 3.3 Metaphors of Emotion.)

To this end, the corpus of text will be run in the concordance programme ConcappV4, in order to extract the most prevalent words and combinations of words in all their contexts. As it is important to find all the versions of a word, including derivatives, the runs will be performed on the words’ stem (or stems if a verb), with and without accent marks. This will capture different parts of speech in every inflection of a word and yield a more complete picture of metaphors used in various contexts.

The translations of the song texts into English are mine. Whenever possible, the metaphorical expressions have been translated into corresponding English expressions, except where a literal translation is needed to illustrate the usage of particular words. Translation of Greek slang in general, and rebétiko slang in particular, is problematic, and in many cases the English translations are only approximate and nuances are unfortunately lost. My experience confirms the conclusions of an article on translation of rebétiko lyrics by Gail Holst-Warhaft:

Translating the slang-filled lyrics of the rebetika into another language, especially one like English, raises serious theoretical and practical problems […]. My conclusion is that any solutions we arrive at do little more than remind us that the language of the rebetika resists, among other things, translation.19

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18 The early smyrnaic songs are particularly troublesome, as they are considered by some to be folk songs of Smyrna, and by others to be rebétika of the ‘smyrnaic period’, while Pennanen (2004) regards the whole ‘smyrnaika’ category as a Greek nationalist myth. It is also especially difficult to define the genre of certain songs by Babis Bakalis, Apostolos Kaldaras, Eftichia Papayiannopoulou and Kostas Virvos.

The spelling of the song texts in Greek has been standardised to facilitate the search for words and expressions in the corpus. Finally, the transliteration of the names of Greek lyricists aims to reproduce the Greek phonetically for a reader of English.

1.3.1 Content Analysis

This study employs the techniques of content analysis, as this method enables analysis of a large number of texts, as required here, and focuses on the frequency with which words or concepts occur in texts or across texts. In this manner it is possible to point to similarities and differences in the content of the song texts, as it can reveal messages in a text that are ordinarily difficult to see. A problem with content analysis is that it does not show that the same words used in different contexts can have very different meanings. One solution to this problem is to examine each context and to code the various connotations found. This method facilitates the study of cultural concepts, which are of particular interest to this dissertation.

Using the computer programme ConcappV4 for the analysis requires certain coding choices to be made as to the words, phrases, and concepts to be included in the study. Those choices pertain to level of analysis, handling of irrelevant information, creation of translation rules, level of implication of concepts, existence or frequency of the concepts, and the number of concepts.

Since this study is of an exploratory and descriptive nature, no specific results are pre-empted. Nor is there a single specific hypothesis to be verified or disproved, apart from a general assumption (based on informal observation) that the lyrics of rebétiko are both highly metaphorical and emotional (cf. 1.1 Aims).

1.3.2 Coding Choices

For the level of analysis the choice is between coding single words and coding phrases. Coding single words facilitates the contrast of a specific type of text with general usage, which could be useful for current purposes. But since it is also necessary to analyse phrases in metaphorical expressions, some phrases have also been coded. Another choice relates to handling irrelevant information such as pronouns, prepositions, and other universal words, the options being to skip, delete or use them. In the case of this study, instances of the irrelevant information would include literal meanings of metaphors, but these cannot be detected by the computer programme.

The next choice is in the creation of translation rules, between using an existing thesaurus or a specially constructed thesaurus. With the former, the peculiarities of slang or double meaning might be lost, whereas a specially

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20 The following methodological exposition on textual analysis is mainly based on Carley (1993).
constructed or special-purpose thesaurus is better suited to a particular socio-
linguistic environment, and is based on the detailed analysis of a sample of text. The latter has naturally been preferred for current purposes.

The level of implication of concepts is another choice to be made. Meaning is always lost when only explicit (manifest) concepts are used. The use of implied (latent) concepts admits the comparison of underlying shared meanings and social knowledge in texts. In this study the use of implied concepts is significant, as knowledge of social meaning might enhance the analysis.

The next decision concerns coding existence or frequency. In this study a frequency-based comparison of the song text has been used, in order to describe similarities, differences, and patterns in the metaphorical expressions.

Finally, the number of concepts has to be determined. A number of 100 to 500 concepts is generally considered enough to code knowledge on any specific topic, and 250 concepts suffice to cover the plethora of words and phrases expressing emotion in the corpus, whatever their thematic range. The investigated concepts are listed and translated in Appendix 1.

1.3.3 Gathering, Saving, Coding and Analysing the Data

The concepts to be coded were identified by careful perusal of the corpus in search of words and phrases from the metaphorical source domains associated with emotion (cf. 3.3.3 The Force of Emotion). Then using the computer programme (ConcappV4), these words and phrases were located in the text corpus. This process identified further concepts for consideration for the final analysis. An alphabetic list of the words and concepts, together with their immediate context, form a concordance, from which can be extracted, inter alia, the frequency with which each of the concepts was used, thereby facilitating content analysis. After extracting frequency counts of concepts from the texts, the textual analysis proceeded, using the concordance to focus on the number of concepts shared, as well as on the pattern of concepts shared across texts.

This study is of a qualitative nature, rather than quantitative nature, in that greater emphasis is placed on describing and discussing interesting cases. However, a quantitative method is used to illustrate the frequency and the metaphoricity of the various concepts.

To establish what constitutes the specific metaphorical language and socio-
linguistic environment of the rebétiko culture in uncertain cases, an external point of reference is needed. For the comparison with prevalent Modern Greek usage, three substantial Greek dictionaries are used: Babiniotis (1998/2002), Kriaras (1995) and Triantafyllidis (1998). Selected metaphorical expressions found in the rebétiko corpus are also compared with corresponding expressions in Greek folk songs and in the Cretan verse romance Erotokritos by Vitsentzos Kornaros,
making use of Alexis Politis’s anthologies of Greek folk song, and the Philippides-Holton concordance of Erotokritos respectively.

1.4 Previous Studies on Rebétiko

Rebétiko appeals primarily to large numbers of people in Greece and in Greek communities over the world (mainly in the USA, Australia, and Europe), and as one of the principal musical and cultural expressions of the Greek nation, it has inevitably become the subject of an enormous range of divergent opinion. Moreover, the artistic complexity of the genre is reflected in the multiplicity of disciplines involved in its systematic study, including musicology, social science, history, and philology.

Kostas Faltaits was the first philologist to write about rebétiko (though not using that term); in 1929 he maintained that song texts now considered rebétiko merit serious study as poetry. There has still not been much systematic research on rebétiko, whether as poetry or otherwise, although since the 1990s the amount of scholarly work on the subject has increased substantially. Most work on rebétiko continues to be conducted by amateurs. The resultant publications are mostly articles or essays in newspapers and magazines or on the Internet, and are often argumentative in nature, but they also take the form of biographies of composers, songwriters, singers, and musicians. As previously mentioned, there are also numerous anthologies of varying quality, with accompanying information on the song texts, the composers and their lifestyle. The most prolific Greek commentators on rebétiko include: Ilias Petropoulos, who published the first substantial anthology of rebétiko song texts (using the term in the title); Tasos Schorelis, whose four-volume anthology of rebétiko songs and annotations has already been noted; and Panagiotis Kounadis, who owns an extensive and well-organised archive of old rebétiko records. Kounadis’s published work includes two

21 Politis (1999a, 1999b).
23 Cf. Gauntlett (2001b:130): Όντας […], το θέμα του καθημερινού λαϊκού πολιτισμού, το ρεµπέτικο παραµένει θέµα για το οποίο πρέπει να έχουν όλοι γνώµη και όλοι να παρατηρούν, όπως αυτό προστέθηκε ως στοιχείο του καθηµερινού λαϊκού πολιτισµού, το ρεµπέτικο παραµένει θέµα για το οποίο πρέπει να έχουν όλοι γνώµη και όλοι να παρατηρούν, όπως στη συνεδριάση του καθηµερινού λαϊκού πολιτισµού, το ρεµπέτικο παραµένει θέµα για το οποίο πρέπει να έχουν όλοι γνώµη και όλοι να παρατηρούν, όπως αυτό προστέθηκε ως στοιχείο του καθηµερινού λαϊκού πολιτισµού, το ρεµπέτικο παραµένει θέµα για το οποίο πρέπει να έχουν όλοι γνώµη και όλοι να παρατηρούν, όπως αυτό προστέθηκε ως στοιχείο του καθηµερινού λαϊκού πολιτισµού, το ρεµπέτικο παραµένει θέµα για το οποίο πρέπει να έχουν όλοι γνώµη και όλοι να παρατηρούν, όπως αυτό προστέθηκε ως στοιχείο του καθηµερινού λαϊκού πολιτισµού, το ρεµπέτικο παραµένει θέµα για το οποίο πρέπει να έχουν όλοι γνώµη και όλοι να παρατηρούν, όπως αυτό προστέθηκε ως στοιχείο του καθηµερινού λαϊκού πολιτισµού, το ρεµπέτικο παραµένει θέµα για το οποίο πρέπει να έχουν όλοι γνώµη και όλοι να παρατηρούν, όπως αυτό προστέθηκε ως στοιχείο του καθηµερινού λαϊκού πολιτισµού, το ρεµπέτικο παραµένει θέµα για το οποίο πρέπει να έχουν όλοι γνώµη και όλοι να παρατηρούν, όπως αυτό προστέθηκε ως στοιχείο του καθηµερινού λαϊκού πολιτισµού, το ρεµπέτικο παραµέ

24 Faltaits (1929:152) «Τα τραγούδια […] αυτά είναι άξια κάποιας προσοχής. Έχουν ελκυστική και αυθόρµητη τέχνη που εκπλήττει και γοητεύει. Και δεν είναι μόνον η ελκυστική και ο αυθόρµητος των, αλλά και η στιχουργική τέχνη των, που και μόνον αυτή επιβάλλει να τα προσέξουμε». Thus an Institute of Rebetology operates in England under the private management of the enthusiast Ed Emery and has been holding annual international conferences on rebétiko on the island of Hydra since 2001.
26 Politis (1999a, 1999b).
27 Petropoulos has also written several other works on subjects of the Greek underworld, to which he ascribes the rebétiko culture.
large volumes assembling his extensive journalistic output and interviews with rebétiko performers, as well as annotated transcriptions of songs and discographies. Nearchos Georgiadis and Ilias Voliotis-Kapetanakis have both produced a number of books on the politics and history of rebétiko. One of the pioneers of rebétiko outside Greece was Gail Holst, who first aroused the interest of the rest of the world in this music style with a book whose Greek translation also includes articles on rebétiko from the Greek press 1947–1976.

The scholarly studies on the subject are mostly articles and papers, but also a few dissertations. The first doctoral thesis was by Stathis Gauntlett, on the song texts of rebétiko from a thematic, stylistic, prosodic, and linguistic point of view. Both in his thesis and elsewhere, Gauntlett has given much attention to the language of rebétiko, as well as to genre categorisation. His work on rebétiko, accomplished over 40 years and addressing numerous aspects of the topic, is seminal. Other relevant dissertations are by Demeter Tsounis, who "examines the contemporary significance of rebetika music in Adelaide, South Australia, by identifying the social and cultural processes which nurture the music in the Australian multicultural context," and Despina Michael, on the image of the Modern Greek popular musician. These researchers are all active in Australia, and significantly most scholarly researchers of rebétiko actually live outside Greece. This may, as Gauntlett puts it, be due to the fact that "the social taboos which caused academics in Greece, with a few honourable exceptions, to abstain egregiously from even acknowledging the existence of the genre, did not apply in the English-speaking world." Apart from the

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30 Gauntlett (2001b) points out that the four authors mentioned above all lack documentation for many of their statements on events regarding rebétiko, and that they draw exaggerated and premature conclusions from the song texts. Cf. p. 163: "Η αξία των τραγουδιών στην τεκμηρίωση της επιστημονικής ιστοριογραφίας είναι πολύ πιο περίπλοκη από αυτήν που φαίνεται να αντλείται. Οι αυτοδίδακτοι Φιλόλογοι και Ερασιτέχνες Ιστοριογράφοι του ρεμπέτικου. Κυρίως εξερεύνησαν ότι η ποιητική του τραγουδιού είναι πολύ πιο περίπλοκη από την τεχνητή τέχνη (art) και ως εκ τούτου επιτήδευση (artifice), δηλαδή κάθε απλά παρά άμεσο, αδιαμεσολάβητο παρατηρητήριο μιας αντικειμενικής, εξωκειμενικής «πραγματικότητας». Also cf. Kotaridis (1996:23): "Όι στίχοι είναι μέρος του κόσμου τους, δεν είναι οι κόσμοι τους σε άλλο επίπεδο – όσο και αν οι ανάλυσες μας διολισθαίνουν προς το να υποταποποθείνουν τις αναφορές για τον κόσμο, εκλαμβάνοντάς τις ως τον ίδιο τον κόσμο, σχεδόν ολόκληρο τον κόσμο και μάλιστα σε ενικό αριθμό."
32 Gauntlett (1985). Gauntlett’s thesis was approved at Oxford University in 1978, but here the edited version published in 1985 is primarily used.
33 See e.g. Gauntlett (1982).
34 Tsounis (1997).
35 The quotation is taken from the abstract for Tsounis (1997).
37 Gauntlett (2001a:50).
English-speaking world, scholarly work on rebétiko has been pursued in France, mainly by expatriate Greeks, by several researchers in Denmark, in Finland and Sweden, mostly of a musicological nature, and in Germany, Norway, Spain and Mexico to mention but a few countries.

Somewhat belatedly Greece has produced some doctoral theses on the subject, notably Yiannis Zaïmakis’s sociological study of rebétiko music in Herakleion, Crete. Professor Nikos Kotaridis has edited a volume of well documented papers presented at the graduate seminar in sociology at the Panteio University in Athens on the culture of rebétiko. One of the most prominent and meticulous independent researchers on rebétiko in Greece today is Kostas Vlisidis, whose publications on the subject include a comprehensive bibliography, and informative prefaces to or commentaries on various other works. Another careful researcher in Greece is the poet Dinos Christianopoulos, who has been publishing studies of selected aspects of rebétiko since the 1950s.

This thesis aspires to contribute to knowledge of the language of rebétiko by detailed documentation and analysis of one relatively small but important aspect, the metaphor of emotion.

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38 Further examples are Beaton (e.g. 1980, 1986) in the UK, Holst (1977) in Australia, Frangos (e.g. 1995–1996) in the USA, and Païvanás (1993) in Australia.
44 Kotaridis (1996).
45 Vlisidis (e.g. 2001, 2002, 2004 and 2006).
46 Vlisidis’s bibliography (2002) provides an extensive coverage on studies of all sorts conducted on rebétiko.
47 Christianopoulos (e.g. 1961 and 1999).
2 Rebétiko

2.1 Background

Rebétiko is one of the most prevalent music styles in modern Greece, consisting mostly of melancholic songs full of sorrow, bitterness, disappointment, and misfortune, as well as passion and romance, but also – to some extent – of cheerful songs of revelry and a carefree attitude to life. It is a much debated subculture, and both its lyrics and, even more remarkably, its music have been subjected to censorship and prosecution, as well as praise and national celebration of its composers and exponents. It has been viewed by some as the most authentic Greek music and by others as an entirely oriental form of music with no connection to Greekness whatsoever.48

Rebétiko as a music style developed in the Greek-speaking world and its diaspora in the early twentieth century.49 It consists of many interrelated music styles and subcategories. Its roots can be traced to mainland Greece, Asia Minor, and the Greek islands, but the musical form has been broadly influenced by many different cultures and other musical traditions. It is very difficult to define what rebétiko really is, though many attempts have been made by both scholars and amateurs. The boundaries are fluid as regards both time period and genre categorisation. In some sense it is easier to define what is not rebétiko, than what is. Most definitions have to do with the circumstances in which the songs emerged, and hence mainly treat the social environment and the lifestyle of the practitioners and their adherents (cf. 2.3 Definition of Rebétiko). Rebétiko songs can be classified by the rhythm of their music and hence also by the dance style accompanying them. One way of categorising the songs is by dividing them into thematic subcategories with regard to the textual content, the main themes being love, emigration, imprisonment, labour, hashish, and society at large (cf. the list of themes at 1.2 above). There are also songs about historical events, which can be of great interest for the understanding of the Greek people’s perception of these events in a sociological perspective. Songs written during troubled times in Greek history have gained the status of classic period-pieces, e.g. Συννεφιασμένη

48 For examples of the widely disparate opinions on rebétiko (and other related genres) from the beginning of the debate, see Vlisidis (2006), e.g. p. 34: «Τα τραγούδια αυτά είναι ένα κομμάτι από την ψυχή του λαού αυτού [των Μικρασιατών]. Βγαλμένα από τα ήθη τους, τα έθιμά τους, τους έρωτές τους» (Η Βραδινή, 12 Αυγούστου 1931); p. 59: «Τι τραγούδαε σήμερα ο Λαός μας στο δρόμο, στο σπίτι, στις γιορτές, στην ταβέρνα και στην εξοχή; Τραγούδαε τραγούδια που μας κατεβάζουν στις τελευταίες βαθιότες του πολιτισμού. Τραγούδια αντάμικα, χασικλίδικα ξεπεσμένα, βρωμερά» (Πάνος Σπάλας, «Λαϊκά τραγούδια» in: Χρονογράφος, Παρασκευή, 24 Ιουνίου 1937).

49 The following general remarks on rebétiko are considered axiomatic, as they are mostly based on a broad consensus of scholarly discourse on the subject; hence no single references are given for most of the specific statements below.
Rebetiko song texts have been condemned by political groups, both of the Right and the Left, as an expression of decadence. The Right blamed rebetiko for obstructing the Greek people’s westernisation and for perpetuating an oriental mentality, whereas the Left accused the Right of disseminating the same songs with a view to demoralising the people and making them less willing to fight for their rights. Many early song texts contain references to hashish and other narcotics, which led to censorship and criminalisation of the texts on more than one occasion. Interestingly enough, at a time when there was no censorship of songs about narcotics, but politically coloured texts were being censored, some songs with political content were allegedly disguised to appear to be about narcotics.

Rebetiko has been called ‘Greek blues’ because of the similarities to American blues in terms of the songs’ themes, their passionate, plaintive melodies, and the socioeconomic context of their emergence. For the same reasons, there have also been comparisons of rebetiko with the Portuguese fado, as well as with flamenco and tango of Spain and Latin America, and other music styles of France, Rumania, and Turkey. These culture and music styles have also been persecuted by the authorities as morally depraved. Gauntlett lists a number of similarities between rebetiko and blues which have led to this comparison and the appellation “Greek blues” since the 1970s. These include, in addition to the above-mentioned, that “their composers and performers tended to have very little to do with the fringe-dwellers that they were still writing and singing about,” there is an overall use of colloquial language, the lyrics are “highly androcentric”, and “the unadorned singing styles of both traditions are also a far cry from western bel canto.” Rebetiko and blues were actually also being recorded in the same studios in New York and Chicago in the 1920s.

Rebetiko is commonly regarded as the music of the people in the sense that it forms part of Greek popular culture, as opposed to the high-brow, elite culture of educated Greeks; indeed it is said to have emerged and spread among people on the fringes of Greek society. It was originally viewed as the ordinary people’s

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50 In an article on suicide in rebetiko Gauntlett (2006) examines the claim that the origin of the lyrics of Συννεφιασµένη Κυριακή was the Hungarian ‘suicide song’ Gloomy Sunday of 1933.
52 The song Είµαι πρεζάκιας (I am a junkie) by Emilios Savvidis is about the abuse of narcotics, but has recently been interpreted as a satire on the abuse of political power. Cf. Georgiadis (1993:50-53).
54 Cf. Dos Santos (1987) and Steingress (1998) respectively.
56 Gauntlett (2001a).
57 Quotations from Gauntlett (2001a:44-45).
58 Gauntlett (2001a:46).
music and means of expression, but it has evolved into a whole culture, at times unfortunately quite romanticised, and it is no longer, if it ever was, class-bound.\textsuperscript{59}

The music holds a prominent position on the Greek musical scene and with a broad spectrum of the Greek people; it is listened to by all age groups, at all social levels, and at all kinds of entertainment establishments, concerts, and taverns. Much of the music produced in Greece today is influenced by rebétiko. Composers and songwriters of rebétiko are among the best-known personalities of Greek musical history, e.g. Markos Vamvakaris, Vasilis Tsitsanis, Yiannis Papaioannou, and Apostolos Kaldaras, to mention but a few, as are the exponents of the genre, e.g. Roza Eskenazi, Rita Ambatzi, Stratos Payioutzis, Prodromos Tsousakis, Marika Ninou, and Sotiria Bellou. The music of the world-famous composers Mikis Theodorakis and Manos Chatzidakis\textsuperscript{60} is strongly influenced by rebétiko, as were the singers Stelios Kazantzidis and Grigoris Bithikotsis, both of whom attained iconic status in post-war Greek popular culture. From a marginalised subculture rebétiko has become a national music genre which resonates through the global Greek diaspora – and beyond, since its appropriation to world music.\textsuperscript{61}

2.2 The Origins and Evolution of Rebétiko

There are various theories on the origins and emergence of rebétiko. The issue concerns this dissertation only by way of context to the material under analysis, and it suffices to present succinctly the broad consensus version. According to this, rebétiko arose from a combination of music styles around the turn of the 20\textsuperscript{th} century in the larger Greek-speaking cities of that time (such as Constantinople, Smyrna, Athens, and Piraeus) and the major ports of the Greek islands. It evolved mainly in the slum areas of seaports such as Piraeus, where great numbers of internal and overseas migrants from all around the Greek-speaking world settled. The numerous immigrants from Asia Minor brought with them to Greece a highly developed Ottoman musical style, including the amanés,\textsuperscript{62} which repeatedly became a casus belli between westernising Greeks and ‘traditionalists’ from the first appearance of Kafé Amán\textsuperscript{63} in Athens in the 1880s onwards.

Smyrna had long been a significant centre of Greek commerce and urban culture, and when the Asia Minor Disaster of 1922 and ensuing exchange of

\textsuperscript{59} On the issue whether rebétiko was ever a class-bound genre of the ‘simple’ people, see e.g. Gauntlett (2005a).
\textsuperscript{60} Chatzidakis’s introduction of rebétiko to the upper classes in 1949, in arrangements for the piano and the alluring voice of Melina Merkouri, contributed significantly to the broader dissemination of rebétiko as a music style.
\textsuperscript{61} Cf. Gauntlett (2009).
\textsuperscript{62} The amanés is an oriental-style song featuring the long and melismatic performance of plaintive tunes, over which a single couplet is stretched. It has no accompanying dance style.
\textsuperscript{63} A Kafé Amán was a tavern or coffee-shop offering musical entertainment in the smyrnaic style, initially performed in Greece by musicians imported from Asia Minor, as was smyrnaic music.
religious minorities displaced its Christian population, the refugee musicians of Smyrna played an important role in developing an oriental alternative to the westernizing musical fashions dominating Greek popular music. Several musical ensembles from Smyrna and Constantinople became popular in Athens, adjusting their themes to their new circumstances and soon dominating the emergent recorded-sound industry. The instruments used by these professional musicians were primarily violin, the Anatolian ouiti or ud, santouri or santur (dulcimer), and kanonaki or kanun; ‘Smyrna-style’ vocalists were both women and men.

The bouzouki was not part of the smyrnaic ensemble. It was, however, popular among the urban working class of Greece and accompanied the pireotic song style which developed as an expression of their lifestyle, everyday struggles, and emotions. The bouzouki and its miniature version, the baglamás, were joined by the guitar to form the typical Piraeus-style ensemble, which also initially featured some rather gruff male vocalists.

Eventually the imported smyrnaic and the local pireotic styles blended into what has come to be known as the rebétiko style, but this does not mean that rebétiko is stylistically homogenous. On the contrary, rebétiko includes both a blend of the two styles, and the two separate styles as they originally were. In addition, the rebétiko genre has, of course, evolved over time in contact with various other, mainly western, musical styles. The ascendancy of rebétiko into broad popularity commenced in the major Greek cities in the early 1930s.64

As regards the thematic characteristics of its song texts and many features of its music, rebétiko has been said to have its roots in the Greek folk songs and to be the continuation of their tradition.65 Another indication of their origin in the folk songs is the fact that the majority of rebétiko songs are in fifteen-syllable verse, which is the primary metre of the Greek folk songs (though not, of course, confined to them). Other similarities are the mythological characters present in the texts (such as Charos, the personification of death), their secular (in the sense of non-religious character),66 and the anonymity of the composers of the folk songs and of early rebétiko (which is arguably an artefact of collection and publishing practices). Of course there are also differences between the folk songs and rebétiko.67 One explanation of the differences refers to their respective age and

64 For a more detailed account of the origins of rebétiko see e.g. Gauntlett (1985, 1991), Holst (1977) and Kounadis (2000, 2003).
66 Cf. fn 11.
67 One example of thematical differences is the references to historic events, which seems not to be a common theme of the Greek folk songs. Cf. Watts (1988:28): “In all the [folk] songs there appears to be scanty evidence of an attempt on the part of the folk singers to describe actual events of historic signification.” Gauntlett (in personal communication), however, argues that also this is an artefact of collection and editorial practice, since folk songs of contemporary history are usually relegated to the “rimes” category and therefore rarely given much space.
mode of composition and transmission. It has been claimed that the polished folk song texts of several centuries’ communal traditions are not to be compared to the much newer and rather crude rebétiko texts, which are usually the products of one person (or two), and which have not had the benefit of being refined by time. But, as Gauntlett notes, “there are many rough-and-ready folksong verses and many finely crafted rebetika.” Social and environmental differences have also been invoked in this regard; some folk songs are idealistically associated with a rural community in an idyllic setting, whereas rebétiko often sings of the misery of urban life.

Generally, devotees of rebétiko have maintained that its roots are in the Greek folk songs, while its critics have claimed that rebétiko owes less to the folk songs than to the amanés and other Ottoman songs.

Other features invoked in support of the theory of that rebétiko originated in the folk songs include their shared passion for life and their directness, which some critics have viewed as a vulgar strain evoking instinctual behaviour. Critics have also pointed to the absence of heroism and idealism from rebétiko and some have deplored the contribution of the genre to a decline in the popularity of rural folk song in favour of urban song styles, which also include the western-influenced Heptanesian and Athenian kantada (Italianate bel canto serenades), and the light-popular repertoire of the musical cafés called Café Chantant (often western melodies dubbed with Greek lyrics).

Byzantine (and even ancient Greek) roots have also been claimed for rebétiko, mainly based on comparisons with the modes of Byzantine and earlier music. This is a highly speculative field, but it seems not unlikely that rebétiko was to some extent influenced by the music of the Greek Orthodox Church, which its composers would have heard regularly.

The role of the Greek islands in the development of rebétiko deserve particular mention, and especially the island of Syros, where the archetypical rebétis Markos Vamvakaris was born in 1905 and initiated as a child in the rich musical traditions of the Cyclades and the broader Aegean region. Although the commerce of its

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68 Stathis Gauntlett, in personal communication.
69 Kounadis (1998b) writes on the issue of rebétiko and the folk songs: «Η μετάβαση από το δημοτικό στο ρεμπέτικο τραγούδι αποτελεί – και θα αποτελέσει για πολύ καιρό ακόμη – ιδιαίτερο αντικείμενο της έρευνας πάνω στα δύο αυτά συγγενικά μουσικοποιητικά είδη, στο βαθμό που τόσο το σχετικό υλικό όσο και το γνωστικό πεδίο συμπληρώνονται και διευρύνονται» (My translation: “The transition from folk songs to rebétiko constitutes – and will yet for a long time constitute – a special subject of research on these two kindred musical-poetic genres, to the extent that both the relevant material and the field of knowledge are supplemented and broadened”).
70 For an exposition on the differences between the Greek and the Turkish amanés, see Schorelis (1977). He claims that there are substantial differences in melody, lyric and performance.
72 I.e. from the Ionian Isles.
73 Cf e.g. Chatzidakis (1949), Kounadis (1998b), and Spanoudi (1952).
seaport was already in decline, Syros was at the beginning of the 20th century full of folk musicians and a crucible of musical styles, including the smyrnaic style which was duly blended with that of island folk songs, and spread throughout Greece. The geographical location of Syros facilitated this dissemination, and the island is further seen to have been a staging post for the dissemination of both hashish and chasiklidika – the rough hashish songs in the pireotic style on which Vamvakaris established his recording career.

The repeated mention of recordings in this brief account of the evolution of rebétiko is not accidental; the gramophone played a crucial role in the birth and development of the genre. The first recordings of rebétiko in Greece itself took place in 1920. Recordings had previously been made both in America and in Smyrna and Constantinople. The earliest use of the term ‘rebétiko’ on a record label dates from the eve of the First World War.

Recording served to popularize rebétiko, introducing the genre to new audiences from all social strata. But it also brought rebétiko to the attention of the authorities, with destructive consequences, notably in 1937, when the Metaxas dictatorship forbade the recording of songs of low-life content and of music in oriental modes. By this time many professional composers and exponents of popular song had become dependent on recording for income and status, and those inflexibly committed to the smyrnaic style did not recover from this setback. Censorship also constrained the composition of songs with social and political content in the post-war era; of particular interest here, is that this caused the more astute composers, such as Tsitsanis, to resort to allegory and metaphor rather than overt, literal expression.

A rebétiko revival movement began in the 1960s and gained momentum, partly for political reasons, under the military junta (1967-74), which disapproved of the genre. In its pursuit of pristine forms of the genre, this revival duly resurrected long neglected songs and exponents, giving particular pride of place to those connected with the lost homelands of Anatolia.

The origins and development of rebétiko are thus clearly a multifaceted issue, complicated by shared distribution paths and mutual influences between a variety of genres. All of which makes the definition and delimitation of the genre such an intricate undertaking. Kounadis broadly summarises the consensus view of the origins of rebétiko in the following sentences:

Όλες αυτές οι αλληλεπιδράσεις και χρήσεις, σ’ αυτή την πρώτη περίοδο που δημιουργείται η ελληνική δισκογραφία, είναι κατά το μεγαλύτερο μέρος επιτρεπτές, αφού είναι φυσικό οι λαϊκοί συνθέτες, κινούμενοι σ’ αυτούς τους χώρους, ν’ αντλήσουν στοιχεία και να επηρεαστούν από τις προηγούμενες μορφές της λαϊκής παράδοσης, για να φτιάξουν το δικό τους έργο.

Οι λαϊκές μελοδίες του δημοτικού τραγουδιού, των τραγούδιων της Μικράς Ασίας, οι βυζαντινές εκκλησιαστικές μελοδίες, τα τραγούδια των μεταναστών, των ναυτικών, τα...
Regardless of its origin, rebétiko has had an undeniably profound impact on Greek culture, which is evident to this day. Rebétiko is in no sense an antiquated musical style. Certainly it was most productive as a musical form at the peak of its popularity (conventionally 1922–1952), but songs with the same rhythms, text themes, and emotional content are still produced. Nevertheless, this newer output is not commonly regarded as rebétiko, as the circumstances of its creation are not the same.

2.3 Definition of Rebétiko

Arriving at a valid definition of rebétiko is a complicated matter. It could be said that there are as many definitions of the genre as there are commentators on it, or even listeners to it. Moreover, ‘rebétiko’, is not the only term involved; various other labels have periodically been applied to the subculture and music style, most of which pre-date the term ‘rebétiko’. These terms all had – and still carry – varying degrees of good or bad connotations, as does the term ‘rebétiko’. The earliest known Greek usage of the word ‘rebétiko’ occurs on a record label of c.1913, bearing the song *Tiki tiki tak*, which was possibly recorded in 1908.

Definition of the term is not greatly facilitated by reference to the etymology of the adjective rebétikos (ρεµέτικος), from the noun rebétis (ρεµέτης), which has not been entirely cleared up. There are several theories as to the origins of the word, e.g. a putative Turkish noun ‘*rebet*’ which is supposed to mean ‘outlaw’ or ‘marginalised’. The terms ‘rebet’ and ‘rebenok’ have also been claimed, but not documented, to denote ‘rebel’ in Serbian and amongst the Muslims of Kosovo, whence ‘*rebet*’ supposedly entered the Turkish language with the meaning ‘disobedient to Turkish dominion’, which can be assumed to have had a positive connotation amongst Greeks. A further theory involving (undocumented) Turkish

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74 Kounadis (2000:385), from Dimitris Gionis’s interview with Kounadis. The translation into English is mine.
75 Gauntlett (1982:30-31) lists several terms related to the genre rebétiko, e.g. μάγκικα, μόρτικα, σερέτικα, τσαχπίνικα, καρίπικα, βλάµικα, κουτσαβάκικα and µουρµούρικα.
intermediary forms was first published by Manolis Karapótsoglou in the *Athens Academy Lexicographical Bulletin* in 1986 and places the ultimate origin of ‘rebétis’ in the Arabic *ribât*, meaning ‘a small border fortification’ and by extension, the bands of marauding soldiers who frequented them. Another hypothesis is of an Italian etymology in ‘ribelle’, i.e. ‘rebel’. Yet another suggestion for the etymology of the word is the Ancient Greek ‘ρέμβη’, ‘a wandering’, and ‘ρεµβάζω’, ‘to daydream’, but this hypothesis is generally viewed as very unlikely.

The purposes of this dissertation, which focuses only on the genre itself, are best served by keeping to the word ‘rebétiko’ for the genre. An obvious starting-point for establishing a working definition of ‘rebétiko’ is reference to the major lexica of Modern Greek and English. Extensive definitions of rebétis and rebétiko are given in Babiniotis’s lexicon:

- Ρεµπέτης - ο - [...]. 1. [...] (α) πρόσωπο που ακολουθούσε περιθωριακό τρόπο ζωής, απειθαρχη και αντισυµβατική συµπεριφορά και που συχνά σχετίζονταν µε τον υπόκοσµο συµµετέχοντας σε παράνοµες δραστηριότητες [...] (β) πρόσωπο που ζούσε ανεµέλα µε γλέντια και καταχρήσεις [...] 2. ο συνθέτης ή/και ο εκτελεστής (τραγουδιστής, οργανοπαίκτης) ρεµπέτικων τραγουδιών [...]. 3. ο ερµηνευτής ρεµπέτικων τραγουδιών σε ρεµπετάδικο. – ρεµπέτισσα (η).
- Ρεµπέτικος -η -ο [...]. 1. αυτός που σχετίζεται µε τους ρεµπέτες: ~ τραγούδι / ζωή. 2. το ελληνικό λαϊκό αστικό τραγούδι των αρχών του αιώνα, που εξέφραζε την αντίληψη ζωής και τις εµπειρίες του περιθωρίου των κατώτερων κοινωνικών τάξεων, κυρ. των εµπορικών και βιοµηχανικών κέντρων.

The Triantafyllidis Institute lexicon defines rebétikos and rebétis respectively as follows:

- Ρεµπέτικος -η -ο [...]. 1. για το είδος της λαϊκής αστικής µουσικής που δηµιούργησαν και καλλιέργησαν οι ρεµπέτες [...] (ως ουσ.). 2. το ρεµπέτικο τραγούδι [...].
- Ρεµπέτης [...]. 1. αυτός που ζούσε ανεµέλα µε γλέντια και καταχρήσεις [...]. 2. το ελληνικό λαϊκό αστικό τραγούδι των αρχών του αιώνα, που εξέφραζε την αντίληψη ζωής και τις εµπειρίες του περιθωρίου των κατώτερων κοινωνικών τάξεων, κυρ. των εµπορικών και βιοµηχανικών κέντρων.

78 For a comprehensive discussion on rebétiko as a term, as well as on the etymology of the word, see Gauntlett (1982).
79 Babiniotis (1998/2002). My translation: rebétis [...]. 1. [...] (α) a person who led a marginalised life, with undisciplined and unconventional behaviour, and who was often connected with the underworld by participating in illegal activities [...] (b) a person who lived a carefree life with revelry and abuse [...]. 2. the composer and/or performer (singer, instrumentalist) of rebétiko songs. 3. [...] the exponents of rebétiko songs at a rebétiko joint. – (fem.) rebétissa.

rebétikos -ι, -ο [...]. 1. associated with rebétes: ~ song / life. 2. rebétiko (neut.) [...]. the Greek urban popular song of the beginning of the [20th] century, which expressed the perception of life and experiences of the fringes of the lower social classes, espec. of the commercial and industrial centres.
ρεµπέτης ο [...] θηλ. ρεµπέτσσα [...] 1. οργανοπαίκτης και τραγουδιστής που καλλιέργησε, κυρίως στις πόλεις της Μ. Άσιας, το 19ο και ως τις αρχές του 20ού αιώνα, ένα ιδιαίτερο είδος λαϊκού αστικού τραγουδιού της ταβέρνας [...] 2. άνθρωπος που κάνει μια ζωή ανεμέλη και μάλλον περιθωριακή, αψηφώντας τις επίσημες ή κοινός αναγνωρισμένες αξίες και τα ίδια της κοινωνίας.

In Kriaras’s dictionary we find the following, rather negative, definition:

rebétis [...] fem. -issa [...] 1a. indolent, lazy, wretched man. b. man of the underworld, vagrant, street-urchin [...] 2. musician who participates in a rebétiko (see word) group [...] rebétikos [...] 1. belonging or referring to rebétes: -ο song = kind of short, simple love song with strong oriental character and musical instruments such as the violin, the ud, the dulcimer and later the bouzouki and the baglamas [...] In neut. as a noun = rebétiko song.

The 2005 online version of the Oxford English Dictionary defines the English usage of the term rebétiko, under the headword rebetika, as an ‘oriental-style song of urban low-life’, with the following further explanation:

A style of Greek popular song, characterised by lyrics depicting urban and underworld themes, a passionate vocal style, and an ensemble accompaniment played esp. on stringed instruments such as the violin, bouzouki, etc.; (with pl. concord) the songs themselves. Also (in form rebetiko): a song in this style.

80 Triantafyllidisa (1998); (www.komvos.edu.gr/dictionaries/dictonline/DictOnLineTri.htm, 20/9/2009). My translation: rebéti [..] 1. concerning the kind of urban popular music created and developed by the rebétes [...] (as noun) rebéti, rebétiko song [...] 2. characteristic of the rebétes (musicians or street-wise people) [...] rebéti [...] fem. rebétiissa [...] 1. instrumentalist and singer who developed a particular kind of urban popular song of the tavern, mainly in the cities of Asia Minor in the 19th and early 20th centuries [...] 2. person who leads a carefree and rather marginalised life, defying the formal and generally recognised values and morals of society.

81 Kriaras (1995). My translation: rebétis [...] fem. -issa [...] 1a. indolent, lazy, wretched man. b. man of the underworld, vagrant, street-urchin [...] 2. musician who participates in a rebétiko (see word) group [...] rebétikos [...] 1. belonging or referring to rebétes: -ο song = kind of short, simple love song with strong oriental character and musical instruments such as the violin, the ud, the dulcimer and later the bouzouki and the baglamas [...] In neut. as a noun = rebétiko song.

The dictionary notes that the term first appeared in English in an American record catalogue of 1928. In the same dictionary the term rebétis is defined as ‘vagabond’, adding two further specifications:

1. In Greece: a member of a subculture comprising the lowest socioeconomic class; spec. a member of the underworld. Also (in extended use): a Bohemian or drop-out.
2. A singer of rebetika.

Another criterion for definition of the genre is the various time periods within which the composers and musicians were most active. Its peak is generally considered to be 1922–1952, and the traditional division of time periods of rebétiko is: a) the smyrnaic period 1922–1932, b) the classical period 1932–1940, and c) the popular (or laikó) period 1940–1952. After 1952 some songs produced in rebétiko style are commonly called archondorebétika or neorebétika.

The main issue when defining rebétiko is drawing the line between this genre and the other numerous, and often mutually influencing or kindred, genres of Greek music, i.e. the folk songs, the old smyrnaic style, other laiká, archon-dorebétiko and neorebétiko, éntechno laikó, pseudorebétiko, rebetogení, and so on. Tsounis (1995) succinctly describes and defines rebétiko as follows:

Rebetika is a vocal, instrumental, and improvisatory dance music. Its early history can be traced back to the second half of the nineteenth century in the ports of Anatolian Greece (Asia Minor). By the 1920s, it spread into the port cities of the Aegean, Greece, and the United States of America via the travels of Greek Asia Minor emigrants. With the commercial recording activities of the twentieth century, this urban music peaked in popularity between the 1920s and the 1950s.

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85 This term usually denotes the output of songwriters who did not usually write rebétiko, produced at a time when rebétiko was allegedly in decline. Parallel recordings of these songs sometimes exist, one in rebétiko style and another in a more bel canto style, e.g. Το τραγούδι το τελευταίο by Michalis Souyioul and Alekos Sakellarios, and Σβήσε με απ’ το χάρτη by Michalis Souyioul and Christos Yiannakopoulos. The term ‘archondorebétiko’ existed quite earlier though, cf. Vlisidis (2006:45) where it appears in an article dated 1936.
86 This genre includes some very well-known songs with music by Stavros Xarchakos and lyrics by Nikos Gatsos the film Rebetiko of 1980 by Kostas Ferris, e.g. Μάνα μου Ελλάς, Στον θομά το μαγαζί, Το δίχτυ. Another example is the well-known song Το μονόπατι by Giorgos Mouzakis and Alekos Sakellarios.
87 Laiká is Greek popular song; éntechno laikó is ‘art-popular’ song; pseudorebétiko and rebetogení refer to songs perceived as not belonging to the genre rebétiko, but being very similar to them.
The overarching themes of rebétiko are love, society, labour, historical events, death, the mother, and the life of a rebétis.

Within the dominant theme – the theme of love – there are various subcategories such as betrayal, jealousy, unrequited love, separation, and the behaviour of women or the men, as well as marriage. The theme with the most subcategories is that of society. It includes verses about poverty, emigration, narcotics (especially hashish), prison, crime, pain and sorrow, as well as fantasy and wealth. The theme of labour consists of subcategories with songs about fishing, the ocean, military service, and other specific professions. The theme of historical events can of course be categorised by the specific event evoked, whether military and political (such as the Asia Minor Disaster of 1922 and the Population Exchange of 1923–1924, the Metaxas Dictatorship of 1936–1940, the Second World War, the German Occupation of Greece, the resistance, the Civil War of 1944–1949) or natural calamities (such as earthquakes and floods). In the theme of death, there are also verses about illness and old age. The theme of the mother does not present any specific subcategories even though it occurs in a very large group of verses. There are very few verses about the father.

The last major theme is the life of a rebétis. This theme has subcategories dealing with music, the bouzouki and other musical instruments, revelry, songs and wine, friendship, honour, rivalry, gambling and illegal behaviour. Though characteristic of rebétiko, these themes are not exclusively monopolised by the genre.

To conclude this survey of options for definition of rebétiko, brief consideration must be given to the musical and dance styles that commentators such as Tsounis deems to constitute rebétiko. Again, a wide range characterises the genre. Rhythms of all kinds are represented in the songs of the corpus and all of the dances involved pre-dated rebétiko music, even if they had never previously been gathered under the same generic heading. Indeed, rebétiko probably popularised many of these dances throughout the entire Greek-speaking world partly. The dance rhythms present in the corpus are divisible into three main groups: indigenous Greek, oriental, and western rhythms. The Greek group includes some dance rhythms of the Greek folk music, which are rather similar to those in other Balkan folk music, e.g. sirtós, kalamatianós, and tsámikos, but the primary, most frequent rhythms of this group are chasápikos (also called sirtáki in some variants), and chasaposérvikos (known in the west as ‘Zorbas’ dance’). The oriental rhythms are primarily zeibéikos, tsiftetéli (often called ‘belly dance’), and karsilamás. The song form called amanés, sometimes used in rebétiko, is oriental too, though

90 The Greek tsiftetéli dance differs considerably from traditional oriental belly dance. The rhythms are the same, but the movements are quite different. Perhaps the globalisation of world music has caused the originally stricter and more modest Greek tsiftetéli to look more like oriental belly dancing.
it is not a dance form. Western-influenced dance rhythms incorporated in the genre of rebétiko are e.g. waltz, tango, mambo, and rumba. Tsounis\(^91\) lists the four dance forms that she has found to be the most widely used rhythms in rebétiko as zeibékikos, chasápios, tsiftetéli, and chasaposérvikos, which include the oriental grouping.\(^92\)

In the light of all the above, the definition of rebétiko used for the purpose of this dissertation is broad; it includes songs from the prehistory and early period of rebétiko, before the Asia Minor Disaster of 1922, i.e. from around 1880, through to around 1960. The reason that songs from before 1922 are included is that they to a great extent consist of the same themes and rhythms, and they were composed in a social environment much like that of songs widely accepted as rebétiko. The concluding time-limit can only be roughly drawn at the beginning of the 1960s, because it is very difficult to establish a distinction between rebétiko and the rebétiko-derived popular music form of other laiká, although 1952 has repeatedly been set as the year marking the end of rebétiko music making. Personally, along with Panagiotis Kounadis and others,\(^93\) I do not agree with this exact upper boundary and for present purposes I have opted for c.1960, as indicated. As the generic boundaries are not clear, there will inevitably be some overlap of music genres, and it is possible that some of the songs used here could be considered to belong to other genres. Furthermore, there is no overall consensus as to which music styles are genres of themselves and which are subcategories of other genres. Thus, specific smyrnaic songs could be considered a subcategory of rebétiko, while rebétiko itself is sometimes considered, not only the origin of laiká, but also a subcategory of it.\(^94\) Moreover, rebétiko music and culture is widely considered to have sprung out of the Greek folk songs, initially as a commonplace oral tradition,\(^95\) and served as the expression of people caught up in the transition from rural to urban society. In this sense rebétiko has been characterised as ‘an urban folk song’. The cause of this confusion of genre categorisation is in part that one genre has sprung from another and has in turn given rise to other genres. These genres have further exerted influence on each other in the course of transmission by the same bearers, in addition to the influences from other genres, kindred or otherwise. Therefore the choice of songs included in the corpus constructed for the purpose of this dissertation is based on my own judgement and definition of

\(^91\) Tsounis (1995).
\(^92\) The origins of the rhythms and dances are disputed. The following quotation from Petridis (1980:45) is indicative: “The tsiftetéli is believed to have ancient origins in women’s fertility rites.” For an overview of the dance styles of rebétiko, see Hunt (1999), Petrides (1980, 1991), and Tsounis (1995).
\(^93\) Kounadis, personal conversation (June, 2007).
\(^94\) Cf. Georgiadis (1993) and Kounadis (2000). Also see Michael (1996) on the terms rebétiko and laikó as applicable to the work of Vasilis Tsitsanis.
rebétiko, as well as the judgement of the authors of the anthologies and the editors of the digital recordings used.

Songs with a great variety of rhythms and dance styles are included, as well as all categories of song text themes, as described above. They range from love songs to songs dealing with social issues; from oriental rhythms with violin and santouri, to the Piraeus-style chasápios rhythm accompanied by bouzouki and baglamás, to western-influenced rhythms with drums and guitars accompanying the bouzouki. As Tsounis succinctly puts it

The symbolic constructions of passion and expression in rebetika are neither homogeneous nor monolithic, but rather, are multi-layered and constantly undergoing negotiation for articulation and dominance.\(^{96}\)

3 Metaphor

3.1 Definitions of Metaphor and Other Tropes

Metaphor is a figure of speech used to render language more descriptive and sometimes more vivid, but also able to express abstract notions in a more comprehensible way. Among the many different figures of speech, or *tropes*, metaphor is possibly the most common in literature and poetry. Metaphor describes an object or phenomenon in terms of the attributes of another. To use metaphor is to carry over or transfer the meaning of one object to the context of another object. This we do in order to achieve a new meaning, whether wider or more specific, or special effect. Murray Knowles and Rosamund Moon explain metaphor as “the use of language to refer to something other than what it originally applied to, or what it ‘literally’ means, in order to suggest some resemblance or make a connection between the two things.”

The term metaphor is generally used for creative or novel metaphors. Some metaphors have become institutionalised as part of ordinary language, so that we do not think of them as metaphorical (cf. 3.2.4 Kinds of Metaphor). These are called dead, or rather, conventionalised metaphors. In some cases conventionalised metaphors can appear as idioms, which are institutionalised metaphorical expressions, and in song texts sometimes become *formulae*. The term *idiosyncratic metaphorical expressions* is used to denote well-known but isolated instances of metaphorical concepts. They do not interact with other metaphors and are not used systematically in our language or thought: e.g. the expressions ‘the foot of the mountain’, ‘the head of the cabbage’, ‘the leg of the table’. We use only part of the metaphor that speaks of a mountain as a person, as we normally do not speak of the head of a mountain.

It is not always easy to determine whether a phrase is a metaphor or merely a literal statement, at least not out of its context, as in the example below.

*Μπαρέσαρε το ρέμα μάνα μου, δεν είναι ψέμα*  

97 The Greek word *μεταφορά* derives from *μετα-*, which in compounds means ‘across/over’, and *φέρειν* ‘to carry’. The compound verb *μεταφέρειν* means ‘to transfer’ in both the concrete and the abstract sense of the word.

98 Knowles & Moon (2006:3).

99 Lakoff & Johnson (1980/2003:55). On ‘dead’ metaphors in rebétiko cf. also Gauntlett (1978:90-92): “A substantial amount of the figurative expressions found in the verses of the ‘Rebetiko’ consists of everyday clichés and idioms […]. So trite are these figurative expressions that their models do not ordinarily recall their literal form, and they may be termed dead or prosaic images.”

100 The examples are taken from rebétiko song texts, and the translations are mine, as, of course, is the use of italics to denote metaphoricity. The verse quoted occurs in two songs, *Η πλημμύρα* (Markos Vamvakaris) and *Μπαρέσαρε το ρέμα* (Vasilis Tsitsanis).
(The stream swept me away/ mother, it’s not a lie)

There are other figures of speech that, though sometimes very close to metaphor, need to be distinguished from them. Terence Hawkes maintains that “metaphor is generally considered to manifest the basic pattern of transference involved and so can be thought of as the fundamental ‘figure’ of speech.”

Simile is akin to metaphor in the sense that it describes something in terms of something else, but instead of saying that A is B, as metaphor does, simile says A is like B, or A is as if B. It proposes a resemblance or conformity, rather than complete identity as in the case of metaphor, and the comparison is explicit. An important philosophical distinction is that metaphor is literally impossible or untrue, while a simile is literally possible or true. Furthermore we are always aware of the use of simile (as in the following examples, where the first word announces the trope), while the use of metaphor is less conscious:

Σαν απόκληρος γυρίζω στην κακούργα ξενιτιά
(As an outcast I wander/ in cruel foreign lands)

Σα λουλούδι κάποιο χέρι θα μας κόψει μιαν αυγή
(Like a flower some hand/ will pick us one dawn)

Synecdoche is a figure of speech where a part of a thing or an individual stands for the whole or a group at large, or vice versa, or the material of something stands for the object made of that material.

Αγάπησα τα μάτια της/ τα χείλη, τα φιλιά της
μα μ’ έκανε και μίσησα την άπιστη καρδιά της
(I loved her eyes/ her lips, her kisses
but she made me hate/ her unfaithful heart)

Εσύ κι αν δε με θέλεις/ παντρεύομαι κι εγώ
και παίρνω μαύρα μάτια/ και παίζω και γελώ
(Even if you don’t want me/ I will get married
and I will take black eyes/ and have fun and laugh)

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101 Hawkes (1972:2).
102 Knowles & Moon (2006:8).
103 Ο Απόκληρος (Vasilis Tsitsanis).
104 Δυο πόρτες έχει η ζωή (Eftichia Papayiannopoulou).
105 The Greek word συνεκδοχή derives from the verb συνεκδέχεσθαι, meaning "to take on oneself a share of".
106 Αγάπησα και μίσησα (Panayiotis Petsas).
107 Πάλι μεθυσµένος είσαι (Markos Vamvakaris, from a traditional smyrac song).
Metonymy, as its Greek form μετονυμία shows (meta- denotes across/over [in the sense of change] and onoma, name), literally involves transferring the name of one thing to something with which it is associated. Thus, words denoting containers are also often used to refer to the content, e.g. glass – drink three glasses a day; words for buildings often also refer to the relevant institutions, e.g. the palace was outraged by the news; the names of nations are used to refer to sport teams, armed forces, and so on.\textsuperscript{108}

Αν εκτίμησες παλάτια/ ζώρες και στολίδια
πέταξέ την την καρδιά σου/ μέσα στα σκουπίδια\textsuperscript{109}
(If you valued palaces/ golden coins and jewels
throw your heart away/ in the rubbish bin)

Θα προτιμήσω θάνατο/ το μαύρο δεν τ’ αφήνω
κι όπου θα βρίσκω αργιλή/ τη τζόυρα μου θα πίνω\textsuperscript{110}
(I’d prefer death/ I won’t give up the black [stuff]
and wherever I’ll find a nargileh/ I’ll smoke my puff)

Synecdoche and metonymy are usually bundled together under the single term metonymy, and thus also in this study; metonymy denotes reference to the whole in terms of a part of it, or in terms of something associated with it.

The distinction between metaphor and metonymy is contested, as noted below by Knowles and Moon:

While metaphors are literally impossible or untrue, metonyms are partially true. There is some observable, often physical, connection between the metonym and its meaning, whereas metaphors rely on comparisons of sort. For this reason, many linguists distinguish carefully between metaphor and metonymy, seeing them as complementary but quite separate. Some, however, see metaphor as a form of metonymy. Furthermore, individual phrases or stretches of figurative language can be both metaphorical and metonymic.\textsuperscript{111}

The two figures can be said to have fundamentally different functions; metonymy is about referring; metaphor is about understanding and interpretation. A metaphor indicates identity between one entity and another (A is B), while a metonymy indicates closeness (contiguity), an integral part of the entity, or close connection

\textsuperscript{108} Knowles & Moon (2006:8).
\textsuperscript{109} Ο διαβολάκος (Koulis Skarpelis).
\textsuperscript{110} Ο Χαρμίνης (Markos Vamvakaris). In this verse hashish is metonymically referred to as μαύρο ‘black’.
\textsuperscript{111} Knowles & Moon (2006:9).
by association. Symbols, Lakoff and Johnson\textsuperscript{112} state, are metonymic in nature; idioms are both metaphorical and metonymic. They argue that metonymy, just as metaphor, has an experiential basis.

In personification inanimate objects are treated as having human qualities or capable of human actions, and things or phenomena take on features and characteristics of human beings. Apostrophe can also be associated with personification, when an abstract or inanimate entity is addressed.

\begin{verbatim}
Αργιλέ μου, γιατί σβήνεις/ κι όλο τις φωτίες μου ρίχνεις;
Μήπως δεν τον φχαριστούσα/ κείνον που αγαπούσα;
Αργιλέ μου, πες τι φτείνω/ που φοιμάρω κι όλο κλαίω
Αξς, περήφανε λουλά μου/ γιάτρευε μου την καρδιά μου
Πες κι εσύ, βρε μπαγλάμα μου/ που ακούς τα βάσανά μου
μία μου κι εσύ μπουζούκι/ ως που να 'ρθεί το σαιμπούκι
(My nargileh, why do you burn out and why do you) keep putting out my fire?
Maybe I didn’t please him/ the one that I loved
(My nargileh, tell me how am I to blame/ smoking and crying all day
Oh, my proud hookah! cure my heart for me
You too tell me, my dear baglamas! you who hear my torments
and you too talk to me, bouzouki/ until the pipe comes)

Θάλασσα φαρµακωµένη/ την καρδιά μου 'χεις καµένη
Πήρες την παρηγορία/ μέσα από την αγκαλιά μου
(Oh, poisoned sea/ you burnt my heart
You took my comfort/ from my arms)
\end{verbatim}

An allegory is a whole text, or an entire story, that is metaphorical in character. The following song text can be read in two ways; either as a tale of cats, or as it is meant to be understood, as a story of love and deceit in an interpersonal relationship. In this study the term extended metaphor will be sometimes used as well.

\begin{verbatim}
'Εδιωξα και 'γώ μια γάτα/ που 'χε γαλανά τα μάτια
σαν κοιμόµουνα την νύχτα/ μου 'χονε βαθιά τα νύχια
Τόσους μήνες που την είχα/ μου έξηγισεν στην τρίχα
tώρα έγινε από σό/ και τα ψάρια δεν τα τρώει
Τήνε διώχνει με γινάτη/ και την άλλη μέρα να τη
tου 'ρχεται με ποντικάκια/ και μου κάνει κορδέλικια
Τώρα βρήκα άλλη γάτα/ πι' ύψορη και μαυροµάτα

\textsuperscript{112} Lakoff & Johnson (1980/2003:40).
\textsuperscript{113} Αργιλέ μου γιατί σβήνεις (Stelios Chrisinis).
\textsuperscript{114} Θάλασσα λυπήσου (Panayiotis Tountas, from a traditional song).
\end{verbatim}
I chased away a cat/ that had blue eyes
while I slept at night/ she dug her claws deep into me
/All those months that I’d had her/ she was well behaved
but now she’s got a pedigree/ and no longer eats fish
/ I chase her away in spite/ and the next day she’s back
she comes to me with mice/ and taunts me
/Now I’ve found another cat/ more beautiful and black eyed
she too is sly as a cat/ but she breaks the dishes secretly)

Metaphorical language, as above, is often used in order to achieve a double meaning (double entendre). This can also be accomplished with polysemy, the use of words with two or more senses. Many words have several senses, of which some have developed over time, often through figurative processes of metaphor and metonymy. These words usually have a basic meaning – a core meaning – which refers to something concrete or physical, from which a metaphorical meaning has subsequently developed.\(^\text{116}\)

The distinctions between these different figures of speech are not sharp; in this account of metaphorical language I have chosen to include metonymy,\(^\text{117}\) personification, and simile.

There is a large amount of literature on metaphor, in various fields of scholarship, including linguistics, poetics, literary studies in general, and rhetoric, to mention the most prominent, but not all writers agree on its importance to their field. Göran Hägg, for example, maintains that figures of speech have little or no significance in rhetoric, and hence the account of metaphor warrants no more than a few lines in his popular book Praktisk retorik,\(^\text{118}\) which, however, is overloaded with vivid descriptions using metaphorical expressions at almost every turn. Another Swedish rhetorician, Kurt Johannesson, in his likewise popular Retorik eller konsten att övertyga, defines metaphor as a “figure of speech where one word is ‘transferred’ to something which it naturally does not belong to and therefore must be understood as an image.”\(^\text{119}\) And that is virtually all he has to say about this important subject.

\(^{115}\) Η γάτα (Nikos Mathesis).
\(^{116}\) Knowles & Moon (2006:14-17).
\(^{117}\) Including synecdoche, as explained above.
\(^{118}\) Hägg (1998/2007).
3.2 Metaphor Theory

The most fundamental values in a culture will be coherent with the metaphorical structure of the most fundamental concepts in the culture
George Lakoff and Mark Johnson

3.2.1 Approaches to Metaphor

The approach to metaphor taken in this dissertation is text-based, inasmuch as it deals with the analysis of metaphor in a body of authentic texts, rather than the construction of theory. The approach is also informed by corpus linguistics, which makes use of large quantities of computer-stored texts to analyse the words and grammar of a language. Words and phrases are collected from multiple contexts, in order to observe their typical behaviour. The metaphorical expressions in rebétiko will be analysed mainly from a cognitive linguistic point of view and specifically using the theory of conceptual metaphor (cf. 3.2.2).

The perceptions of metaphor have varied extensively through time, and the notion of conceptual metaphor adopted in this dissertation is perhaps better understood when seen against the background of key stages in their historical evolution. The various traditional views of metaphor are succinctly reviewed by Terence Hawkes.

Starting with the Classical view of metaphor, Hawkes gives an account of the Aristotelian disposition of the arts of language into the three distinct categories of logic, poetry, and rhetoric, which were all to be considered separate entities with different purposes. Aristotle declared that the standards of correctness are not the same in poetry as in political theory or any other art, and opined that metaphor is detachable from language. He thoroughly discussed metaphor in his work Περὶ ποιητικῆς as well as in Περὶ τέχνης ῥητορικῆς.

According to his theories the effect of metaphor when used properly is to adds charm and distinction to clarity by combining the familiar with the unfamiliar. Clarity comes from the familiar words; charm and distinction from the new resemblances noted in the metaphor. Metaphors must be appropriate for the purpose, they should not be too strained or strange, and should make use of words that are beautiful in themselves.

Hawkes continues his historical survey of metaphor with the notion current in 16th century Western Europe, where poets attempted to relate poetry to logic. The rhetorician and philosopher Peter Ramus (1515–1572) considered poetry to be

122 Hawkes (1972).
123 Aristotle’s Poetics (Chapter 21-25) and Rhetoric (Book III) respectively.
125 The following historical account refers to the notion of metaphor in the western world.
grounded in logic, as is all reasonable discourse, and thus connected with thought. Hence there was no need to separate poetry and logic.\textsuperscript{126}

A notion of metaphor prevalent in the 17\textsuperscript{th} century separated content from form, and the logic of an argument from the decorum which served to make an utterance more beautiful, not more substantial. In the metaphorical words of Terence Hawkes metaphor “becomes a kind of fancy dress in which thoughts may from time to time be clothed; flowers culled from the garden of rhetoric with which a discourse might be decorated.”\textsuperscript{127}

An 18\textsuperscript{th} century definition of metaphor seems to imply that it is an abuse of language. Metaphors were therefore to be used only in a manner that was generally and universally acceptable. In the resultant Poetic Diction, the metaphors were, again in Hawkes’s words, “at their worst pre-packaged, pre-digested, finished products, unloaded strategically in the poem when triggered by taste.”\textsuperscript{128}

In contrast, the Romantic view of metaphor that arose in the 19\textsuperscript{th} century stresses its ‘organic’ relation to language, as opposed to the Aristotelian division of poetry from reason, and places emphasis on metaphor’s function as an expression of imagination.\textsuperscript{129} The Romantic poets claimed to be following Plato in stating that to argue that poetic language differs from ordinary oral dialogue is to assert that ordinary speech lacks all the qualities inherent in poetry, e.g. rhythm, rhyme, and metaphorical language.

Traces of the Romantics’ elimination of boundaries between language and the real world can be found in the discussion of the function of metaphor in language and society initiated in the 20\textsuperscript{th} century by I. A. Richards, who argued that thought itself is metaphoric because it proceeds by comparisons.\textsuperscript{130}

The linguistic approach to metaphor also sees common ground between poetic and standard language. Hawkes\textsuperscript{131} asserts, suggesting that the problem with the linguistic approach to metaphor is that it does not take into consideration the full context involved. Context includes factors such as rhythm, rhyme, the position of the metaphor in the poem and in the line, as well as, in an extended meaning, the human voice. Moreover, he states, metaphor in many ways actually achieves confirmation of what we already know, more than deviation from it. He even implies that metaphors affirm as much as they challenge.

Another contemporary way of addressing metaphor is through the anthropological notion\textsuperscript{132} which holds that culture and language are so intimately connected

\textsuperscript{126} Hawkes (1972:22-28).
\textsuperscript{127} Ibid., 26.
\textsuperscript{128} Ibid., 33.
\textsuperscript{129} Ibid., 34-56.
\textsuperscript{130} Ibid., 57-63. Cf. Richards (1936).
\textsuperscript{131} Hawkes (1972:70-77).
\textsuperscript{132} Ibid., 78-89.
that ‘way of life’ is in a sense always involved in ‘way of speaking’. Each language, then, formulates experience in its own manner, and is not just a passive means of expressing it; the speaker of one language sees the world in a different way from the speaker of another language. Things and concepts can be differently classified and experienced by speakers of different languages, as language reflects the material aspects of its culture.

Traditional views of metaphor have also developed within philosophy and semantics. These disciplines have represented metaphor as a gap between sentence meaning and utterance meaning. There are, according to Knowles and Moon,\textsuperscript{133} two approaches to metaphor in such theories. One views metaphor as substitution or transfer, and the other as comparison, which suggests a closer connection between simile and metaphor, and between the different meanings of words. In the field of pragmatics, Herbert Paul Grice introduced the Cooperative Principle to describe how people interact with one another. To this principle he later added a set of maxims to which we adhere in conversation: Quantity (giving an appropriate amount of information), Quality (being truthful), Relation (being relevant), and Manner (being clear).\textsuperscript{134} Metaphorical language can be said to breach and flout, i.e. break and defy, these maxims. Raymond Gibbs’s psycholinguistic view of metaphor proposes that

Speakers can’t help but employ tropes in everyday conversation because they conceptualize much of their experience through the figurative schemes of metaphor, metonymy, irony, and so on. Listeners find tropes easy to understand precisely because much of their thinking is constrained by figurative processes.\textsuperscript{135}

His research suggests that “idioms are stored in the mental lexicon as complete linguistic units along with their meaning, and are not normally interpreted word by word.”\textsuperscript{136}

A modern conception of metaphor would, according to Hawkes,\textsuperscript{137} be an extension of the Romantic view, with some developments involving the Classical view, which shows that the two extremes are not irrevocably opposed.

### 3.2.2 Conceptual Metaphor

The study of metaphor today mainly concentrates on other functions than that of being a simple ornament. Knowles and Moon assert that “metaphor is not just a kind of artistic embellishment, at the rarefied end of linguistic usage, divorced and isolated from everyday communication. It is instead a basic phenomenon that

\textsuperscript{133} Knowles & Moon (2006:66-67).
\textsuperscript{134} Ibid., 68-69.
\textsuperscript{136} Knowles & Moon (2006:71).
\textsuperscript{137} Hawkes (1972:91).
occurs throughout the whole range of language activity.

They proceed to state that “metaphor is a basic process in the formation of individual words and word meanings” and that concepts are lexicalised through metaphor. At a discourse level metaphor is important because of its functions, such as explaining, clarifying, describing, expressing, evaluating, and entertaining. Knowles and Moon also argue that “by using metaphor, much more can be conveyed, through implication and connotation, than through straightforward, literal language.” What makes metaphor so powerful as a communicative device of emotion is its imprecision or fuzziness; meaning is conveyed in a less limited way. This can often actually facilitate and even mediate communication.

To analyse and discuss metaphors we need to consider three factors: the metaphor (vehicle), its meaning itself (topic/tenor), and the similarity or connection (grounds) between the two.

The theory of metaphor adopted a radical new approach in 1980 when George Lakoff and Mark Johnson published *Metaphors we live by*, which gives an account of their cognitive linguistic view of metaphor and introduces the notion of conceptual metaphor. The work of Lakoff and his colleagues has been very influential, but their approach has also been criticised as dogmatic and unverifiable. Indisputably, they have created great interest in figurative language and drawn much attention to its centrality to the study of humanity. They argue that metaphor is an ordinary part of language and an essential part of human thought and action; it is a tool with which we think. In their theory metaphors exist as concepts, not merely as linguistic expressions. Our ordinary conceptual system, they state, is fundamentally metaphorical in nature. Metaphor is defined as understanding one conceptual domain in terms of another conceptual domain; the essence of metaphor is understanding and experiencing one kind of thing in terms of another. They believe that conceptual metaphors are not based on similarities, but on the correlating elements in ‘source’ and ‘target’ domains.

Source domain is the term they use for the vehicle, i.e. the object or notion whose features are conferred on another object or notion, and target domain is their term for the topic or tenor, i.e.

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139 Ibid., 4.
140 Ibid.
141 Ibid., 11.
142 Ibid.
143 The terms in parenthesis are those traditionally used in theories of metaphor.
145 Cf. in the discipline of comparative literature, the views of Soskice (1985) that 1. metaphors are not mental events; 2. physical objects are not metaphors; and 3. metaphor does not take a particular syntactic form. This notion corresponds to a great extent with Lakoff & Johnson (1980/2003) who list four fallacies about metaphorical thought in Western tradition since Aristotle. These are that 1. metaphor is a matter of words, not concepts; 2. metaphor is based on similarity (when it is actually perceived similarity); 3. all concepts are literal, not metaphorical; and 4. rational thought is in no way shaped by the nature of our brains and bodies.
the conceptual domain that is denoted by the metaphor, the meaning implied; or expressed in the way metaphorical expressions are usually written (in small capital letters): CONCEPTUAL DOMAIN (A) IS CONCEPTUAL DOMAIN (B). A principle of unidirectionality is involved in this; the metaphorical process typically goes from the more concrete source to the more abstract target, but not the other way around. Sometimes their functions can be reversed, but usually not without a certain stylistic shift in the value of the linguistic metaphors.

Lakoff and Johnson argue that metaphor unites reason and imagination:

Reason, at the very least, involves categorization, entailment, and inference. Imagination, in one of its many aspects, involves seeing one kind of thing in terms of another kind of thing – what we have called metaphorical thought. Metaphor thus is imaginative rationality.\(^{146}\)

The work of Michael Reddy\(^{147}\) contributed to the development of this approach to metaphor. His analysis of the English language (unintentionally)\(^{148}\) led to the theory of communication as a conduit. The conduit metaphor implies that:

1) language functions as a conduit
   (‘Try to get your thoughts across better’; ‘The sentence was filled with emotion’\(^{149}\))

2) in writing and speaking, people insert their thoughts or feelings into words
   (‘You have to put each concept into words very carefully’; ‘Don’t force your meanings into the wrong words’)

3) words accomplish the transfer by containing the thoughts or feelings and conveying them to others
   (‘None of Mary’s feelings came through to me with any clarity’; ‘That thought is in practically every other word’)

4) in listening or reading, people extract the thoughts and feelings once again from the words
   (‘Please pay attention to what’s there in the word!’; ‘You have to “absorb” Aristotle’s ideas a little at a time’).


\(^{147}\) Reddy (1979).

\(^{148}\) Ibid., 288: “[…] the conduit metaphor – would now lead us to the bizarre assertion that words have ‘insides’ and ‘outsides’. […] Numerous expressions make it clear that English does view words as containing or failing to contain words, depending on the success or failure of the speaker’s ‘insertion’ process. […] the listener’s task must be one of extraction. He must find the meaning ‘in the words’ and take it out of them, so that it gets ‘into his head’”.

\(^{149}\) The examples are taken from Reddy (1979:292).
According to Lakoff it is pointless to discuss truth or falsehood in relation to metaphor, and equally pointless to analyse metaphors in terms of the relationship between topics and vehicles. “The linguistic expression (i.e., ways of talking),” Knowles and Moon explain, “make explicit, or are manifestations of, the conceptual metaphors (i.e., ways of thinking). To put the same thing differently, it is the linguistic metaphorical expressions that reveal the existence of the conceptual metaphors.”

There has to be a similarity or correlation of some sort between the two entities denoted by the two linguistic expressions. This is a matter of motivation; metaphors cannot be predicted, but they can be motivated. Regarding motivation versus prediction, the Hungarian linguist Zoltán Kövecses maintains that “out of a large number of potential sources, we ‘choose’ the ones that ‘make intuitive sense’ – that is, the ones that emerge from human experience – either cognitive, physiological, cultural, biological, or whatever.”

This stands in contrast to traditional views, in which metaphor

a) is decorative and fancy speech
b) is a linguistic, and not a conceptual, phenomenon
c) has a similarity between the source domain and the target domain that pre-exists and constrains the possible metaphors
d) is a linguistic expression that follows similarity

The traditional view can explain many cases of metaphor but far from all of them, according to the advocates of the Conceptual Metaphor Theory (CMT). Within cognitive linguistics the question is whether there is a limit to what can be a source domain for a particular target. In addition to pre-existing similarity, the cognitive linguistic view maintains that conceptual metaphors are based on a variety of human experience, including correlations in experience, non-objective similarities, as well as biological and cultural roots shared by the two concepts. Accordingly, metaphors are grounded in experience, i.e. they have an experiential basis or motivation. This approach stresses that correlations in conceptual metaphors are not de facto similarities, but perceived structural similarities; the source is seen as the root of the target, either biologically or culturally. Correlations in image metaphors (cf. 3.2.4 Kinds of Metaphor) are on the other hand material similarities. Primary metaphors are generalisations of conceptual metaphors and are learnt in childhood.

Conceptual metaphor is not the only modern theory of metaphor; discourse metaphors theory is a useful refinement. Unlike primary conceptual metaphors,
that are considered universal and independent of time, discourse metaphors co-evolve with the culture in which they are used, and change with the ongoing discourses. Zinken et al., describe discourse metaphors as “relatively stable metaphorical mappings that function as a key framing device within a particular discourse over a certain period of time.” They proceed to argue that they are “communicative and cultural tools, and as such potentially more variable than the highly schematic mappings proposed by Conceptual Metaphor Theory.” While the source domains of primary conceptual metaphors are very abstract (e.g. ORGANISATION IS BEING ERECT), the source domains of discourse metaphors are material objects (e.g. A NATION-STATE IS A HOUSE, THE STATE IS A MACHINE). Furthermore, they claim that discourse metaphors have a social and cultural history, and that they influence social and cultural futures. Although they are stable over long periods of time, they evolve and adapt when social and political circumstances change. Zinken et al. emphasise three aspects of discourse metaphors: 1) they use knowledge associated with basic level concepts, 2) they evolve in social interaction, and 3) they are firmly linked to cultural scripts and stereotypes. Finally, the discourse metaphor approach gives an account of the so-called “dual grounding” of human cognition in both biology and culture. “A focus on embodiment,” Zinken et al. suggest, “might therefore usefully be supplemented by a focus on enculturation.”

3.2.3 Common Source and Target Domains

Kövecses (2002) lists the most common source and target domains saying that “this is an extremely simplified world, but it is exactly the simplified nature of this world that enables us to make use of parts of it in creating more abstract ones.”

Most common source concepts:

- **The human body**: heart, hand, back, bones, head, face, legs, arms, shoulders: the heart of the problem; the head of the department
- **Health and illness**: a healthy society; a sick mind
- **Animals**: human beings are frequently understood in terms of assumed properties of animals: a tiger, a dog, a bitch, a sly fox, a cow. Sometimes body parts of animals are used: tail, horn
- **Plants**: cultivate a friendship; the fruit of one’s labour
- **Buildings and construction**: build upon an idea, be in ruins financially

153 Zinken et al. (2008:363). For the notion of mapping, cf. 3.2.9 Mapping, Highlighting and Blending.
154 Ibid., 373.
156 Kövecses (2002:209). All the examples in these lists are taken from Kövecses.
• **Machines and tools:** both the machines and tools, and the activities related to them are used in metaphorical expressions: the *machine* of democracy; conceptual *tools*

• **Games and sport:** *play by the rules; toy with an idea*

• **Money and business:** *spend time; save energy/time; invest in a relationship*

• **Cooking and food:** *recipe for success; cook up a story*

• **Heat and cold:** extremely basic human experiences (heat, hot, fire, flame, burn, steamy, cold, ice, icy, frozen), used especially for conceptualisation of feelings like love, passion, desire, hatred, anger, rage, shame, fear, and so on: the *heat* of passion; a *cold* reception; a *warm* welcome

• **Light and darkness:** also basic human experiences, e.g. as weather conditions: *brighten up, a dark mood; a cloud of suspicion*

• **Forces:** (gravitational, magnetic, electric, mechanical): waves, wind, storm, fire, push, pull, drive: *sweep off one’s feet; drive somebody crazy; don’t push me*

• **Movement and direction:** involving a change of location or stationary: *go crazy; solve a problem step by step*

The most common target domains are abstract, diffuse, and have no clear definition. Certain sources are typically used to understand certain targets:

• **Emotion:** primarily understood by means of conceptual metaphors. The source domains typically involve forces: she was deeply *moved; burst with joy; burst into tears*

• **Desire:** force, both physical and physiological like hunger and thirst; heat: *be hungry for knowledge; starve for affection; be burning to do something*

• **Morality:** understood through economic transaction: *pay back for something; forces: resist a temptation; light and dark: a shady character; up-down orientation: a low thing to do*

• **Thought:** rational thought as work: *grind out an idea; less active aspects of thought is often seen as perception: I see your point*

• **Society/Nation:** often use source concepts of a person or family: *neighbouring countries; a friendly nation; the founding fathers of the nation*

• **Politics:** conceptualised as a physical force: they *forced* the opposition out of the House; games and sport: the President *plays hardball; business; war: the fight erupted over abortion*

• **Economy:** source domains: buildings, plants, journey: *build a strong economy; the growth of the economy*

• **Human relationships:** plants, machines, and buildings: their friendship is in *full flower; work on a relationship; build a strong marriage*
• **Communication**: container: *put* too many ideas *into* a sentence; a *dense* paragraph; *give* a lot of information

• **Time**: difficult concept to understand, a usual metaphor is that of an object that moves: the time will *come* that…; time *flies*; in the *following* week…; *time goes by* fast

• **Life and death**: metaphorical in nature: life is viewed as a journey, a day, light, warmth: the baby *will arrive* soon; grandpa *is gone*; *pass away*

• **Religion**: involves our view of God and relationship to God, eternity, life after/before death. Similarly to the concepts of society and nation, God is conceptualised as a person: *Father, Shepherd, King* etc.

• **Events and actions**: often as movement or force; includes notions of change, purpose, means: she *turned* thirty last month; *drive* somebody nuts; *go crazy*; *reach one’s* goals in life

These domains can be broadly classified as *psychological and mental states and events* (emotion, desire, morality, thought), *social groups and processes* (society, politics, economy, human relationships, communication), and *personal experiences and events* (time, life, death, religion).

### 3.2.4 Kinds of Metaphor

Metaphors can be classified according to their conventionality, function, nature, and level of generality of metaphor.

*Conventionality* involves the degree to which a metaphor is established in everyday use. The issue of conventionality concerns both conceptual metaphors and their linguistic manifestations. *Conventional conceptual metaphors* are deeply entrenched ways of *thinking* about an abstract domain, and *conventionalised metaphorical linguistic expressions* are well worn ways of *talking* about abstract domains. We distinguish between *conventional* metaphors, sometimes called *dead* metaphors on the one hand, and *creative*, or *novel*, metaphors on the other. It could be more useful, though, to make this distinction threefold; we would thus have a) *creative* metaphors, b) *conventional* metaphors, and c) *dead* metaphors. Conventional metaphors are often institutionalised in our language, we do not think of them as metaphorical, while creative metaphors can be very imaginative, and give us a new understanding of our experience. But as Kövecses argues, “the ‘dead metaphor’ account misses an important point; namely, that what is deeply entrenched, hardly noticed, and thus effortlessly used is most active in our thoughts. […] on the contrary, they [the so-called ‘dead’ metaphors] are ‘alive’ in the most important sense – they govern our thoughts – they are ‘metaphors we live by’.”¹⁵⁷ In the present study of metaphor in rebétiko no distinction will be made between conventional and creative metaphors in the examples from the songs as

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regards the importance of the metaphorical expression. The reason for this is succinctly conveyed by Knowles and Moon, who declare that, although conventional metaphors may have a more fixed meaning than creative metaphors and they seem not to communicate in the same manner, their metaphorical content is interesting, since “the ideas, assumptions, and beliefs of a culture are present in its conventional metaphors, even if this is not apparent on the surface.”

In context, conventional metaphors can be reliteralised, which means that the literal meaning is re-claimed, or that it co-exists with the metaphorical meaning. One can use a conventional conceptual metaphor in an unconventional way, i.e. with a novel metaphorical expression, or in Kövecses’s words:

> There are many creative speakers who can produce novel linguistic metaphors based on conventional conceptual metaphors. Some well-known categories of these speakers in English include sports journalists, politicians, (church) ministers, certain speakers of Black English, authentic users of slang, graffiti writers, writers of song lyrics, and others.¹⁵⁹

The users of slang and the writers of song lyrics are the categories present in this examination. The interest of the present study lies in the collective output of the rebêtiko (sub-)culture, rather than in the production of individual artists.

Lakoff and Johnson identify three categories of conceptual metaphors, each with different functions: structural, orientational, and ontological.¹⁶⁰ Structural metaphors are cases where “one concept is metaphorically structured in terms of others;”¹⁶¹ source domains provide frameworks for target domains by means of conceptual mappings between elements of the source and the target. Structural metaphors provide the richest form of elaboration; to this category belong metaphors such as LIFE IS A JOURNEY and ARGUMENT IS WAR. Ontological metaphors provide much less structuring. They allow us to conceptualise and talk about things, experiences, and processes, even if they are very vague or abstract, as if they have physical properties. They give an ontological status to general categories of abstract target concepts and enable us to see more sharply delineated structure where there is very little or none. Thus we can understand experiences in terms of objects and substances: for example, we can view events, activities, emotions, and ideas as entities and substances. They are typically used to refer to, to quantify, and to identify aspects, e.g. conceiving fear as an object in order to be able to conceptualise it. It is the least noticeable form of conceptual metaphor. Personifications are ontological metaphors, and other examples are metaphors

from the master metaphor EMOTION IS FORCE (cf. 3.3.3 The force of emotion). Orientational metaphors have even less conceptual structure; they organise whole systems of concepts with respect to one another. They usually involve spatial concepts such as UP/DOWN, FRONT/BACK, NEAR/FAR, IN/OUT, CENTRE/PERIPHERY, ON/OFF, and ACTIVE/PASSIVE. Many of these metaphors are universal. Naturally, there are overlaps between these three categories. This division was revised in the afterword of the second edition of Lakoff and Johnson’s book, where they clarify that “all metaphors are structural (in that they map structures to structures); all are ontological (in that they create target domains); and many are orientational (in that they map orientational image-schemas).” 162

The nature of metaphors may be based on both knowledge and image. With image metaphors two detailed images are compared using a one-shot mapping generated by two images that are corresponding by the superimposition of one image on to the other. They structure many of our abstract concepts metaphorically and they serve as the basis of other concepts.

The final classification is the level of generality of metaphor; conceptual metaphors can be specific-level or generic-level (cf. 3.3 Metaphors of Emotion).

3.2.5 Metaphor in Literature and Poetry

We can find metaphor in various forms in virtually any context. We see them in movies and acting, cartoons, drawings, sculptures and buildings, advertisement, symbols, myths, dream interpretation, interpretation of history, politics and social policy, morality, social institutions, social practices, and, of course, literature. 163

In literature and poetry ordinary metaphors are often reworked by means of extending, elaboration, questioning, and combining. In extending, a conventional conceptual metaphor associated with certain conventionalised linguistic expressions is expressed by new linguistic means that is based on introducing a new conceptual element in the source domain. In More than cool reason Lakoff and Turner 164 demonstrate that metaphors in poetry are mostly extensions of conventional metaphors. Elaboration involves elaborating on an existing element in an unusual way. In questioning, common everyday metaphors are – as is evident from the term – questioned, at least partially. Combining entails the process of combining metaphors; and it can activate, and be based on, several everyday metaphors at the same time. Also usual in literature are personification, image metaphors (where two detailed images are compared), and extended metaphors (or megametaphors), in which some metaphors run through entire literary texts without surfacing; they are underlying metaphors as a base to other, smaller metaphors. In literature and poetry they form allegories.

162 Ibid., 264-5.
A source concept can characterise several distinct target domains. In some cases one cannot avoid using metaphorical words in characterising some targets. For example, basis, support, stability, and structure are all metaphorical in relation to abstract targets such as argument, mind, and economic systems.

3.2.6 Similarities and Differences between Metaphor and Metonymy

In metonymy we use one entity to indicate another entity to which it is related. Kövecses’s term for the entity that directs attention to another entity is vehicle entity, but for reasons of clarity and simplicity the term source is used in this study also with reference to metonymy. The entity to which attention is directed is, as in metaphor, the target. The entities are close to each other in conceptual space, and according to Kövecses’s definition of metonymy:

Metonymy is a cognitive process in which one conceptual entity, the vehicle, provides mental access to another conceptual entity, the target, within the same domain, or idealized cognitive model (ICM).  

The focus of the difference between metaphor and metonymy mainly lies in the distinction between similarity and contiguity (closeness). If it is possible to alter the expression into a paraphrase with the words ‘is like’, then it is metaphor, otherwise it is metonymy. Metaphor involves two concepts that are distant from each other, two different domains; in metonymy there is, as mentioned above, a single domain or ICM, such as production, a whole entity, causation, control, institution, or action that involves several elements; these elements can stand metonymically for each other. The main function of metaphor is to understand one thing in the terms of another; the main function of metonymy is to provide mental, cognitive access to a target entity that is often abstract and less easily available. In metonymy there is a single mapping. It can be produced by a more varied set of entities (concepts, forms, and referents), belonging to different realms. Linguistic expressions containing the physiological and expressive responses to emotion are usually metonymies, not metaphors; EFFECTS OF A STATE STAND FOR THE STATE. Whereas a conceptual metaphor is described as A IS B, a conceptual metonymy can be described as A STANDS FOR B. Kövecses gives the example SEX STANDS FOR LOVE as in “They made love” as a conceptual metonymy.  

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166 Ibid. I do not agree with Kövecses on this point; in my opinion, the opposite applies, namely that LOVE STANDS FOR SEX in the expression “They made love”. Perhaps Kövecses means that sex stands for love at a deeper level, as a way of expressing love, but linguistically it ought to be the other way around.
3.2.7 Metonymic Relationships, Idioms and Metaphor

Many conceptual metaphors derive from conceptual metonymies, or may have a metonymic basis or motivation. Some linguistic expressions are not always clearly either metaphors or metonymies. Often an expression is both; the two figures can blend in a single expression. There are cases that can be interpreted as metaphor deriving from metonymy, and there are expressions that are blends of metonymy within metaphor. An example of the former is the metaphor THE HEART IS AN EMOTION where the heart stands metonymically for the perceived location of emotion, which becomes the source domain in a metaphor for the emotion itself.

Idioms are linguistic expressions that can entail metaphors, metonymies, pairs of words, sayings, similes, phrasal verbs, and grammatical idioms among others. “Most traditional views of idioms agree that idioms consist of two or more words and that the overall meaning of these words cannot be predicted from the meanings of the constituent words,” Kövecses writes. He makes the generalisation that many, or most, idioms are motivated since they are products of our conceptual system and not only an arbitrary matter of language. He further states that the mechanisms involved in forming idioms are metaphor, metonymy, and conventional knowledge, i.e. shared everyday knowledge. The analysis of metaphors from the corpus of rebétiko will not take into consideration whether a metaphor is also an idiom (or slang), therefore idioms will not be treated separately.

3.2.8 Metaphor across Languages

Metaphorical ideas and concepts can cross language and culture barriers. Knowles and Moon remark that “where English has borrowed metaphorical items from other languages, it has frequently borrowed only the metaphorical meaning, and not any literal meanings which may have existed in the source language.” This is probably the case with most languages. Universal metaphors are mainly metaphors where the source domains are basic human experiences, e.g. orientational metaphors such as MORE/POWERFUL/SUCCESSFUL/ALIVE IS UP.

Concerning the interdependence of language and thought, Knowles and Moon discuss whether the language of a culture is determined by the way in which that culture thinks, or if the thoughts of a culture are determined by its language. In the first case, a language evolves to reflect and express the experiences of its speakers. In the second case, a culture’s experiences and its understanding of those experiences are constrained because they can only be expressed in the ways which its language allows. An extreme form of the latter

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169 Ibid., 87-89.
view is the Sapir-Whorf hypothesis, according to which the differences between languages enforce differences in thought. In this view, speakers of different languages are likely to view the world and its phenomena very differently, and as there will not be enough shared ground, translation is not possible. Few people now support this extreme form of the hypothesis. We can relate conceptual metaphor to both arguments; metaphors both construct and constrain our understanding.

Sometimes different languages have corresponding metaphors, but they can differ in frequency or formality, so that another expression may be better used in translation. Some metaphors do not translate exactly, but use the same underlying concept. It might be important, especially in literary texts, to reproduce the metaphorical expressions of the original, in order to maintain the imagery of the text, rather than substituting with non-metaphorical expressions.

Conceptual metaphor is crucial to the understanding of polysemy, historical semantics, grammar and grammatical constructions, and linguistic theorizing. Polysemy involves words with a number of related senses that are often based on metaphorical or metonymic relationships, and it occurs when meaning extension takes place on the basis of conceptual metaphor or metonymy. The source domains hold the more central senses of the words, while metaphors and metonymy provide cognitive links to other, more distinct, senses of the words. In the field of historical semantics (the study of historical development of the senses of words) cognitive linguistics has been able to shed light on phenomena unaccounted for, by means of conceptual metaphor and metonymy. In grammar the shift of grammatical status of words and phrases, e.g. from nouns to verbs or adjectives or vice versa, may have a metaphorical or metonymic basis. The grammatical status of words and phrases can be altered where shared conventional knowledge exists based on conceptual meaning. Hence the meaning of the expression in its new part of speech is metaphorically or metonymically implied. Metaphor can also be involved in larger grammatical constructions or syntax where a diversity of meaning can be achieved by the distance between the components of a sentence. The conceptual metaphor that functions in these cases is STRENGTH OF EFFECT IS CLOSENESS; linguistic form is understood in spatial terms: the closer in syntax, the stronger the effect.

Metaphor can give meaning to form in the sense that more of a form is more of content, as in the examples “he ran and ran and ran and ran”, “he is very, very, very tall”, and “he is bi-i-i-i-ig!” Many languages, including Greek, apply reduplication to indicate more, e.g. plural of nouns, continuation of verbs,

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170 Ibid.
171 This is called functional shift or conversion and it occurs especially where diminutive, the past tense suffix (in order to achieve counterfactuality), or a pragmatic softener (e.g. ‘I wanted to ask you something’) are used.
intensification of adjectives, and diminution.\textsuperscript{172} The ME-FIRST orientation metaphor, as expounded by Lakoff and Johnson is another example of a kindred phenomenon, whereby the canonical person forms a conceptual reference point: UP, FRONT, ACTIVE, GOOD, HERE, NOW, and a normal word order would be ‘up and down’; ‘front and back’; ‘good and bad’, and so on. The metaphor at work here is NEAREST IS FIRST.

Finally, in all scientific theories metaphors are employed to enable us to conceptualise and comprehend abstract meanings, and linguistic theories are no exceptions. “No scientific discipline is imaginable without recourse to metaphor,” Kövecses\textsuperscript{173} asserts.

3.2.9 Mapping, Highlighting and Blending

Metaphorical structuring is partial, not total. If it were total, one concept would be the other. It is not the case that any element constituting B is applicable to any element of A. Linguistic expressions used metaphorically must conform to established mappings. Mappings are correspondences of constituent elements between source and target domains. This knowledge is unconscious in the sense that we do not actively think of it; nevertheless we are aware of it at some level. There is a certain systematicity to the mappings. A single source domain can correspond to multiple target domains, multiple source domains can correspond to a single target domain, and there can also be many-to-many mappings between the source and the target.

The main meaning focus (the major theme) of conceptual metaphor represents some basic knowledge concerning a source that is widely shared in the speech community, that can be found in most instances of the source, and that uniquely characterises the source. It is, in Kövecses words, “culturally agreed-on conceptual material associated with the source that it conceptually imparts to its targets,”\textsuperscript{174} Primary metaphors are generalisations of the constituent mapping; the mapping consists of submetaphors. Primary metaphors are learnt in childhood as part of our basic human experience and cognition. A central mapping is one from which other mappings derive and which maps the main meaning focus of the source onto the target. In other words, primary (or simple) metaphors constitute mappings in complex ones.\textsuperscript{175}

Rich additional knowledge about a source mapped on to a target is called metaphorical entailment. Full exploitation of metaphorical entailment would be accomplished if a source domain could map entirely on to a target domain. The invariance principle blocks the mapping of knowledge from the source that is not

\textsuperscript{172} Lakoff & Johnson (1980/2003:127-8).
\textsuperscript{173} Kövecses (2002:224).
\textsuperscript{174} Ibid., 118, following Grady et al. (1996:177-187).
\textsuperscript{175} Cf. Grady et al. (1996:177-187).
coherent with the schematic or skeletal structure of the target concept. The invariance principle consists of two parts: the part that says what can be mapped from the source, and the part that says what cannot and why.

In metaphors, some aspects are highlighted, and others are hidden. These phenomena are consequently called *metaphorical highlighting* and *hiding*. Different metaphors highlight different aspects of the same target concept and at the same time hide its other aspects. In this manner we focus on certain properties that fit our purposes, and “every description will highlight, downplay, and hide,” Lakoff and Johnson assert. In metaphors, some aspects are highlighted, and others are hidden. These phenomena are consequently called *metaphorical highlighting* and *hiding*. Different metaphors highlight different aspects of the same target concept and at the same time hide its other aspects. In this manner we focus on certain properties that fit our purposes, and “every description will highlight, downplay, and hide,” Lakoff and Johnson assert. We make use of only some aspects of a source domain in order to understand a target. This phenomenon is called *metaphorical utilisation* and is partial as well. When we think and speak unconventionally, we can extend our conventional patterns of thought and language into unutilised parts of the source. Each source can structure only certain aspects of the target.

*Mixed metaphors* have a joint focus on more than one aspect of the target domain, e.g. *AN ARGUMENT IS A JOURNEY* and *AN ARGUMENT IS A CONTAINER* as in the sentence “At this point our argument doesn’t have much content.” This is possible because these metaphors have shared entailments; there is an overlapping of purposes, and coherence between the metaphors. The various metaphorical structurings of a concept serve different purposes by highlighting different aspects of the content. *Shared metaphorical entailments* and *cross-metaphorical correspondences* arise when many metaphors partially structure a single concept. Thus, “when we discuss one concept, we use other concepts that are themselves understood in metaphorical terms, which leads to further overlapping of metaphors.”

When we process language we create a mental space that consists of all the pieces of information needed to comprehend the ideas contained in a message, including our conventional knowledge. The *blending theory* involves two input domains that yield a third, a counterfactual, so-called *blended space* from the source and the target of a metaphor, and a *generic space*, that comprises shared abstract structure from the two domains.

### 3.2.10 Subsystems and Levels of Metaphors

There are, in Kövecses’s view, different subcategories of metaphor. *The great chain of being metaphor* treats how things are conceptualised metaphorically. Entities higher in the hierarchy are understood via entities lower in the same hierarchy. *The complex system metaphor* is a subsystem of the great chain metaphor, in which any kind of abstract complex system is understood in terms of

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177 Ibid., 97.
the human body, buildings, machines, and plants. The Event Structure metaphor deal with how events/relations are conceptualised metaphorically. Events are conceptualised as physical location, force, and motion. They include states, change, cause, purpose, means, difficulty, progress etc. Things are coded as nouns, while events (state, cause, change), or relations, are coded in verbs, adjectives, prepositions, or conjunctions. There is a great deal of overlap in these complex systems; e.g. relationships and careers appear to be both “things” and “events”. Emotions are conceptualised as states, events, actions, and passion by means of the Event Structure metaphor.

Kövecses discerns three levels of metaphor, the supraindividual, the individual, and the subindividual. The supraindividual level of metaphor is based on the conventionalised metaphors of a certain language. Most linguistic cognitive research on metaphor is conducted at this level. Researchers collect metaphors from e.g. corpora, dictionaries, books, and newspaper and analyse them by grouping them into conceptual metaphors that can constitute large systems of metaphors. The supraindividual level is mainly based on the analysis of linguistic expressions.

The individual level is where metaphors exist in the mind of individual speakers. At this level speakers use the metaphors available to them at the supraindividual level in actual communicative situations, and here they also create new metaphors. All metaphors at this level are not available at the supraindividual level, just as all metaphors at the supraindividual level are not used at the individual level. This is partly due to individual as well as cultural and intracultural variation, and to individual use of mappings, highlighting, and hiding of a conceptual metaphor.

The Subindividual level “is the level at which the conceptualisation of a conceptual domain (the target) by means of another conceptual domain (the source) is made natural and motivated for speakers.” This level corresponds to the universal aspects of metaphor. Here two different kinds of experience are viewed as correlated to each other, often by means of human physiology and culture. Bodily experience in correlation to abstract, in the sense of ‘less tangible’, experiences gives rise to conceptual metaphors that we find natural and motivated. Several experiments have been conducted that show that abstract domains such as emotions often correlate with physiological changes in the body. Other conceptual metaphors are motivated by “perceived structural similarity,” or real, objective, and pre-existing similarity. These two types of motivation (correlation

180 Kövecses (2002:239-245). As this classification of the levels of metaphor is somewhat difficult to grasp, one could compare them to Freud’s levels of the self, the supraindividual level being the Superego, the individual level being the Ego, and the subindividual level being the Id (as noted by linguist Jordan Zlatev in personal conversation).

181 Ibid., 242.


183 Ibid., 243.
in experience and similarity) should, according to Kövecses be seen as complementary rather than mutually exclusive. The subindividual level of metaphor is only partially universal, due to the fact that people in different cultures may view an event or object as similar to different things.

3.3 Metaphors of Emotion

Metaphor pervades the language we use about emotions and is essential to the understanding of most aspects of the conceptualisation of emotion. We conceptualise the non-physical in terms of the physical, and therefore we think of emotions as if they have physical substance or presence. Our basic emotions are conventionally considered to be anger, fear, happiness, sadness, love, lust, pride, shame, and surprise. Affection and love are often conceptualised in terms of heat and fire, and relationships in terms of physical proximity and connections.

A question that arises at this point is whether the emotion metaphors (the source domains) are unique to the emotions (the target domains). Most of the metaphorical source domains are shared by several emotion concepts (cf. many-many-mappings, section 3.2.9 Mapping, Highlighting and Blending), but some appear to be specific to particular emotion concepts. The source domains that apply to most, but not all emotions tend to be more specific than the ones that apply to all.

When it comes to metaphorical expressions of emotions, Zoltán Kövecses, basically following Lakoff and Johnson’s theory of conceptual metaphor, has further developed a theory on emotions being thought of as force. He has outlined a number of specific-level metaphors for the way we speak of emotions in everyday, as well as poetic language. There seems to be a single, underlying, and generic-level master metaphor behind a majority of metaphors of emotion, i.e. EMOTION IS FORCE. He claims that

we can account for a large portion of the conceptualization of emotion in a coherent way if we assume the existence of the general-level EMOTION IS FORCE metaphor. Just as important, however, […] all of the specific-level metaphors instantiate the generic-level one in a different way, addressing several distinct aspects of emotion.186

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184 Cf. Kövecses (2000:20). Cf. also Tomkins (1962–91). There are, according to the affect theory of Tomkins, within the discipline of psychology, nine basic affections, of which one is neutral: surprise/startle; two are positive: enjoyment/joy and interest/excitement; and six are negative: anger/rage, disgust, dissense (reaction to bad smell), distress/anguish, fear/terror, and shame/humiliation.


Kövecses further reasons that “emotional language will not be seen as a collection of literal words that categorize and refer to a preexisting emotional reality, but as language that can be figurative and that can define and even create emotional experiences for us.”

In saying that emotions like anger are at the same time motivated by the human body and produced by a particular social and cultural environment, Kövecses tries to merge two contradictory views. In his view, “social constructions are given bodily basis and bodily motivation is given social-cultural substance.” Kövecses has in this theory developed a new synthesis regarding emotion in language, which he calls Body-based constructivism, or BBC.

There are many theories about the emergence and structure of these concepts, but Kövecses views expert emotion theories in general as “merely ‘dressed up’ variants of folk or cultural models”. He further observes that “if there is a folk theory with salient feature (such as passivity for love), experts will tend to create scientific theories in contradiction to that feature.” To conclude, we can state that concepts of emotion arise mainly from metaphors and metonymies.

3.3.1 Universality and Cultural Variation

According to Kövecses’s theory, conceptualisation of the emotions has near-universal aspects, though with considerable cultural variation. To investigate universality one would have to “check all the available linguistic evidence for the many figurative ways of talking about the emotions, including metaphors and metonymies, that characterize talk in presumably all cultures,” something that is in reality impossible. As regards the universality of the conceptualisation of the emotions, it has been found that people seem to have very similar ideas about their bodies over many cultures. They view their body and body organs as containers. They undergo the same physiological processes and they respond similarly. Thus we can at least state that there is a universality of actual physiology, as well as of shared human biology. Universal target domains for container metaphors, other than human physiology, are land areas, the visual field, events, actions, activities, and states. Kövecses claims that there is also a potentially universal metonymic conceptualisation and that metaphorical conceptualisation is based on this metonymic conceptualisation. In short, we can state that in language we have a

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187 Ibid., xii.
188 Ibid., 14.
189 Ibid., 182-186.
190 Ibid., 137.
191 Ibid., 123.
192 Ibid., 139.
193 Cf. Kövecses (2000:159), who observes that “conceptualized physiology (i.e. the conceptual metonymies) provides the cognitive motivation for people to conceptualize the angry person metaphorically as a PRESSURIZED CONTAINER.”
potentially universal schematic conception of intense emotion based on conceptual metaphors. The universal aspects of human physiology exist at a generic level. There can also be perceptual, cultural, and category-based correlations. Also Lakoff and Johnson\textsuperscript{195} observe that objects that are metaphorically defined are products of human nature. The metaphors are based on natural kinds of experience, i.e. our bodies, our interaction with our physical environment, and our interaction with other people within our culture. Some of these are universal.

Of course, not all conceptual metaphors of emotion are universal. There is without doubt also a wide range of cultural variation. Within the limits imposed by universal physiology, people “can choose to conceptualize their emotions in many different ways.”\textsuperscript{196} Kövecses investigates universality and cultural variation of metaphor in depth in his work *Metaphor in Culture*,\textsuperscript{197} in which he poses two major questions to be answered, namely: *To what extent do people share their metaphors?*, and more importantly: *To what extent do people around the world share their understanding of aspects of the world in which they live?* He claims that “given the universal experiences on which they are based, the metaphors can potentially be universal, but we should not expect them to show up in all languages.”\textsuperscript{198}

The cultural variation in conceptualisation can be of either cross-cultural or intracultural nature. Cross-cultural variation is mainly due to the broader cultural context and the natural and physical environment of the speakers of a certain language. A metaphor can be very similar cross-culturally at a generic level and very different at a specific level. Although most primary metaphors are very likely to be universal, the combination of primary metaphors, i.e. complex metaphors, may be culturally varying. Most cultural variation in conceptual metaphor occurs at the specific level.

One example is the generic-level conceptual metaphor EMOTION IS FORCE (cf. further below, 3.3.3 The force of emotion). This particular primary metaphor can generate numerous highly divergent specific-level metaphors that may be very different in various cultures, and is manifested in a great variety of linguistic expressions:

EMOTION IS INTERNAL PRESSURE INSIDE A CONTAINER ‘He burst with anger’
EMOTION IS AN OPPONENT ‘She was struggling with her fear’
EMOTION IS A WILD ANIMAL ‘He couldn’t hold back his feelings’
EMOTION IS A SOCIAL FORCE ‘His whole life is governed by passion’
EMOTION IS A NATURAL FORCE ‘I was overwhelmed by happiness’
EMOTION IS A MENTAL FORCE ‘His emotions deceived him’

\textsuperscript{195}Ibid., 117-119.
\textsuperscript{196}Kövecses (2000:165).
\textsuperscript{197}Kövecses (2005).
\textsuperscript{198}Ibid., 35.
EMOTION IS INSANITY ‘I am madly in love’
EMOTION IS FIRE/HEAT ‘She is burning with desire’

Kövecses\(^{199}\) lists potential sources of cross-cultural variation as follows:
1. the content of prototypical cultural models of emotion
2. the broader cultural context
3. the range of conceptual metaphors and metonymies
4. the specific elaboration of conceptual metaphors and metonymies
5. emphasis on metaphor versus metonymy

while the intracultural (or within-culture) variation is found to be based on:
1. alternative cultural models
2. social and individual factors
3. prototypes changing through time
4. emphasis on metaphor versus metonymy

3.3.2 Aspects of Emotion Concepts
The shared source domains of emotion metaphors focus on different aspects.\(^{200}\) It is important to note that these aspects are not specific to emotions, but can apply to other target domains as well. Most emotion metaphors have as their main focus the existence of emotion. These metaphors are used also for other target domains than that of emotion and are in fact very widespread in our conceptual system. They are included in the Event Structure Metaphor, and specific metaphors are such as

EXISTENCE OF EMOTION IS PRESENCE HERE
EXISTENCE OF EMOTION IS BEING IN A BOUNDED SPACE
EXISTENCE OF EMOTION IS POSSESSING AN OBJECT
EXISTENCE OF EMOTION IS THE FUNCTIONING OF A MACHINE

Another aspect of emotion metaphors is intensity, since typical emotion concepts are viewed as highly intense states. The metaphorical source domains that focus on intensity are CONTAINER, HEAT/FIRE, LIVING ORGANISM, and NATURAL/PHYSICAL FORCE. Thus we get general metaphors that lead to the specific metaphors

INTENSITY OF EMOTION IS AMOUNT/QUALITY (THE SUBSTANCE IN A CONTAINER)
INTENSITY OF EMOTION IS HEAT
INCREASE IN INTENSITY OF EMOTION IS GROWTH
INTENSITY OF EMOTION IS STRENGTH OF EFFECT

\(^{200}\) Ibid., 40-46.
In the aspect of *passivity* the primary focus is the NATURAL/PHYSICAL FORCE metaphor. Emotions are seen as happening to us, which becomes evident in the specific metaphor

**THE PASSIVITY OF EMOTIONAL EXPERIENCE IS THE PHYSICAL EFFECT OF NATURAL/PHYSICAL FORCES**

A fourth aspect of emotion is *control*, which is divided into three subgroups that can overlap each other: *attempt at control*, *loss of control*, and *lack of control*. The source domains at work in this aspect include NATURAL/PHYSICAL FORCE, OPPONENT, CAPTIVE ANIMAL, FLUID IN A CONTAINER, INSANITY, MAGIC, SUPERIORITY, INCOMPLETE OBJECT, and RAPTURE/HIGH. These domains give rise to several generic-level and specific-level metaphors of emotion.

Further we have the aspect of “*positive-negative*” evaluation, which is the most general one. Common source domains in this aspect are ILLNESS/HEALTH, UP/DOWN, LIGHT/DARK, WARM/COLD, and VALUABLE/NON-VALUABLE. 201

There is the aspect of *difficult*, as many negative emotions are regarded as states of difficulty. The specific metaphor of difficulty is

**EMOTIONAL DIFFICULTIES ARE BURDENS**

The aspect of *desire/need* is often conceptualised as

**EMOTIONAL DESIRE IS HUNGER**

The conceptual metaphor of a non-physical unity is as uncomplicated as

**NON-PHYSICAL UNITY IS PHYSICAL UNITY**

JOURNEY is the main source domain of the aspect of progress and gives rise to the general metaphor

**PROGRESS IS MOVEMENT TO A DESTINATION (IN A JOURNEY)**

Finally, the aspect of *harm* is conceptualised by the following metaphor:

**EMOTIONAL HARM IS PHYSICAL DAMAGE**

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201 I do not quite agree with Kövecses (2000:40-46), who asserts that warm-cold, light-dark, up-down, vitality-lack of vitality only apply to happiness and sadness. Cf. the Greek expression ‘μαύρο βλέμμα’ (‘black look’), and the Swedish expressions ‘mörk i blicken av ilska’ (‘dark in the eyes of anger’); ‘alldeles varm av stolthet’ (‘all warm with pride’).
3.3.3 The Force of Emotion

There are source domains that are more specific and unique to certain emotions and limited to the domain of emotion. The specificity of these source domains is due to the cause and the effect of the emotions. We can understand an emotion via its cause or effect, and conceptualise it “as causes that lead to certain behavioral responses.” The generic-level metaphor EMOTION IS FORCE sees metaphors of emotion as Cause and Response; a cause leads to emotion, and emotion leads to some response. The skeletal structure is Cause → Emotion → Response. This generic-level metaphor can be divided into specific-level metaphors of emotion.

The specific-level metaphors mainly focusing on “Emotion-Response” are:

- Emotion is Internal Pressure Inside a Container
- Emotion is an Opponent
- Emotion is a Wild Animal
- Emotion is a Social Force (Emotion is a Social Superior)
- Emotion is a Natural Force
- Emotion is a Mental Force
- Emotion is Insanity
- Emotion is Fire/Heat

Metaphors focusing on both Cause and Response are:

- Emotion is a Physiological Force (Hunger, Thirst, Illness, Agitation, Dizziness)
- Emotion is Physical Agitation
- Emotion is a Burden

Metaphors mainly focusing on the “Cause of emotion” are:

- Emotion is a Physical Force (Mechanical, Electric, Gravitational, Magnetic, Light/Darkness)

3.3.4 Emotions and Relationships

When conceptualising relationships such as friendship, love, and marriage we use much more moderate sources than those of the emotion concepts. While emotions, according to Kövecses, have the master metaphor (or generic-level metaphor) EMOTIONS ARE FORCES, relationships are conceptualised by the master metaphor RELATIONSHIPS ARE COMPLEX OBJECTS. The target of the metaphor is Complex systems, and the source is Complex objects. This master metaphor yields the specific metaphors

EXPERIENCES ARE OBJECTS

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COMMUNICATION IS SHARING (EXPERIENCE) OBJECTS
PEOPLE ARE CONTAINERS (FOR EXPERIENCE OBJECTS)

Indirect sharing corresponds to communication in the conception of friendship. Communication is sending objects from one container to another along a conduit. This is aligned with Reddy’s 203 conduit metaphor where

THE MIND IS A CONTAINER
MEANINGS ARE OBJECTS
COMMUNICATION IS SENDING

Relationship metaphors are, according to Kövecses 204 based on the “communication” system, the “emotion” system, the “state” metaphor system (which views a relationship as a possessed object, a bond or an economic exchange), the “complex systems” metaphor, and the “positive/negative evaluation” system (which sees relationships as a valuable commodity).

3.3.5 Concluding Remarks

Language is in a way a mirror of culture. This is a position that will be accounted for in the analysis of metaphorical language in the Greek musical style and cultural phenomenon rebétiko, in an attempt to contribute to scholarly work on rebétiko, as well as to research on metaphor in Greek literature. Both fields of research appear to have been neglected – cf. the dissertation of 2003 on metaphors in political language by Christos Pappas, who states that “the popularity that metaphor has enjoyed lately as a subject of study, particularly in the Anglo-Saxon, but also in the German, fields of scholarship, does not seem to have any correspondence in Greece.” 205

The Greek language is full of metaphors, and even more so Greek poetry and song texts. As Knowles and Moon point out

Rock and pop song lyrics are [a] good source of data. Their metaphors may be one-off creative metaphors, or clichéd; they may exploit and develop conventional metaphors or idioms; or whole songs may represent a single, extended metaphor, or realize conceptual metaphors such as LIFE IS A JOURNEY, LOVE IS HEAT and so on. 206

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205 Pappas (2003:42), my translation. The Swedish text reads: ”Den popularitet som metaforen har åtnjutit de senaste åren som undersökningsstena framförallt i den engelsaxiska men även i den tyska vetenskapen tycks inte ha någon motsvarighet i Grekland.”
This is of course true of Greek songwriting as well. What metaphors of emotion are there then in rebétiko song texts? It has been said numerous times that rebétiko song texts are very sad, depressing, and even destructive. This impression is due to the many songs of unrequited love, difficulties in life, and disappointments with society. Rebétiko developed as the music of the people at times when life was difficult both for individuals and for Greek society at large, and the genre may be seen as an expression of the feelings and sentiments of the people through its creators and performers. The most common metaphors of emotional content may be presumed to denote emotions such as love, desire, emotional pain, and bitterness.
4 Metaphors of Emotion in Rebétiko

4.1 Range of Emotions

There is a wide range of emotion in rebétiko, just as in all literature, poetry, and lyrics involving human sentiments and behaviour. First of all we can distinguish emotion at large, such as mental/emotional pain, and metaphorical expressions as ‘be touched’, ‘be moved’. Further we can divide the emotions into positive, negative, and neutral. According to affect theory in the discipline of psychology, there are nine basic affections: one neutral, two positive, and six negative. The positive affects are enjoyment/joy, interest/excitement; the neutral one is surprise/startle; and the negative are anger/rage, disgust, dissmell (reaction to bad smell), distress/anguish, fear/terror, and shame/humiliation. This categorisation does not entirely cover our material. A more detailed list is required here in order to examine fully the meaning of the metaphorical expressions. Some of the emotions investigated might rather be thought of as attitudes (e.g. neglect), but they are included in this study as belonging to a broader definition of the emotions in a wider perspective and range. The emotions, affects, and states of emotion that can be discerned in the song texts of the rebétiko corpus and might be expressed mainly by metaphorical expressions are the following:

Positive emotions:
- joy, happiness
- love
- hope
- admiration, adoration
- amusement
- compassion
- lust, pleasure
- pride
- interest
- ‘kefi’ (= mood, high spirits, good humour; ἐχω κέφι = be in the mood)
- ‘meraki’ (= sg. longing, yearning, ardent wish; pl. είμαι στα μεράκια = be in the mood, emotionally aroused)

Neutral emotions:
- astonishment, surprise

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207 Tomkins (1962–91); cf. fn 184.
Negative emotions:

• sadness
• disappointment
• sorrow, grief
• depression
• bitterness
• melancholy
• anger, rage, fury
• irritation
• unspecified mental/emotional pain
• jealousy, envy
• hatred
• shame, humiliation
• fear, horror
• guilt
• shyness, modesty
• despair
• burden, difficulty
• detestation, loathing, abomination, disgust
• neglect, disrespect

in the following sections, figurative expressions are listed in tables in order to give a better overview of the specific words and the distribution of their metaphorical and literal usage. The expressions are listed in an alphabetic order; they are mostly verbs, adjectives, and nouns. Words and expressions that may be metaphorical in other circumstances, but are only literal in this corpus, have also been included (e.g. σεισµός ‘earthquake’; πληµµύρα ‘flood’). The metaphors, metonymies, and similes in question will be written in italics in the examples. The song texts are at times brimming with metaphorical language; several of the examples given contain many metaphors besides those exemplifying the matter at hand, and not all of then express emotion, so that not all of them will be discussed together. The examples given are words either with many occurrences or with other interesting features. The ‘I’ character in the song texts, i.e. the person speaking in the lyrics – not to be confused with the author of the song text, nor the singer – will in the analyses be called the narrator, or the protagonist, if he/she speaks of himself/herself; the term protagonist will be used also for a principal character other than the narrator.

208 Mainly expressed literally by the word πόνος.
209 The percentage will be rounded off to whole numbers; therefore the sum will not always necessarily be at exactly 100%. Numbers will in the text be displayed in digits, as the scope of the numbers is rather large, and a mixture of digits and letters would be confusing.
4.2 Force as Source Domain in Rebétiko

Both the music and the lyrics of rebétiko are highly charged with emotion, and in the linguistic component emotion is largely expressed through metaphor. Most metaphorical expressions of emotion in rebétiko can be placed within the master metaphor EMOTION IS FORCE.²¹⁰ Force, as understood in this context, includes both constraint and restraint. In the corpus, most metaphors have been found to belong to this master metaphor, and all of the specific-level source domains listed above (at 3.3.3) are represented, except for one. No instances of metaphorical expressions have been found from the source domain EMOTION IS A WILD ANIMAL. The source domain EMOTION IS AN ANIMAL constitutes a separate category in this examination, as do THE HUMAN BODY and THE MIND AND THE SOUL, and they are not included in the force metaphor. Also, LIGHT/DARKNESS has been separated from PHYSIOLOGICAL FORCE within the force master-metaphor. Furthermore a new source domain, not recognised by Kövecses, has been added to the force master-metaphor, namely EMOTION IS A POTENT SUBSTANCE, since metaphors with words like ‘poison’ are quite common in the present corpus.

The first group of categories treated will be the specific-level metaphors that according to Kövecses focus on “Emotion–Response” (sections 4.2.1–4.2.7). Then follows the group with focus on “Both Cause and Emotion” (sections 4.2.8–4.2.10), and finally the group focusing on the “Cause of Emotion” (sections 4.2.11–4.2.13). As the source domain of NATURAL FORCE is listed first, its illustration will be much richer. Apart from those included in NATURAL FORCE, three frequent metaphorical expressions will be more thoroughly investigated and exemplified, as an illustration of the difficulty of delineating the focus (cause – response) of the metaphorical source domains definitively. The key words are φωτιά ‘fire’, δάκρυ ‘tear’, and φαρµάκι ‘poison’, and they have been chosen, not only because of their frequency, but also because while belonging to one group each, they illustrate all three groups.

4.2.1 Emotion is a Natural Force

The forces of nature are a principal source of expressions of emotion in rebétiko. Conceptions such as drowning, freezing, melting, and various forms of violence are represented, as well as various weather conditions such as wind, rain, snow, ice, storms, hurricanes, thunder, lightning, and waves. Most of the words refer to natural phenomena connected with the element of air, but there are also many

²¹⁰ The source domains used for metaphorical expressions in this study are mainly based on Kövecses, and largely coincide with the source domains listed by Gauntlett in his dissertation on rebétiko (1978:93-109), where he notes: “Models for the imagery of the ‘Rebetiko’ are drawn from the natural world; human anatomy and behaviour; human society, its professions and their implements; history and mythology”, p. 93.
words associated with the element of water, such as sea and wave. “The object affected by the natural force,” Kövecses maintains, “can’t help but undergo the impact of the force; in the same way, a person experiences emotion in a passive and helpless way. This is the single most important property of emotion in folk theory.”

It might be difficult to distinguish features of NATURAL FORCE from those of PHYSICAL FORCE, such as heat and attraction of bodies (e.g. magnetism and gravity).

In the category NATURAL FORCE a total of 38 words have been examined, 11 of which are verbs, 25 nouns, and 2 adjectives, and there are 255 instances of their use in a metaphorical expression of emotion. This number is calculated by removing the instances of literal expressions as well as those of non-emotional metaphors from the total sum in the table. The metaphoricity regarding emotion of the investigated words in this source domain is high, 78 % constituting metaphorical expressions of emotion.

Table 1. Source domain: natural force

<table>
<thead>
<tr>
<th>Expression</th>
<th>literal</th>
<th>metaphor</th>
<th>other trope 213</th>
<th>simile</th>
<th>literal/metaphor</th>
<th>other 214</th>
<th>total</th>
</tr>
</thead>
<tbody>
<tr>
<td>αέρας</td>
<td>4 (50%)</td>
<td>4 (50%)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>8</td>
</tr>
<tr>
<td>ανεµοβρόχι</td>
<td></td>
<td>1 (100%)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>άνεµος</td>
<td>1 (25%)</td>
<td>2 (50%)</td>
<td>1 (25%)</td>
<td></td>
<td></td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>αστραπή</td>
<td></td>
<td></td>
<td>1 (100%)</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>αστράφτω</td>
<td>1 (33%)</td>
<td></td>
<td>2 (67%)</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>βρέχω (rain)</td>
<td>2 (20%)</td>
<td></td>
<td>2 (20%)</td>
<td>4 (40%)</td>
<td>2 (20%)</td>
<td></td>
<td>10</td>
</tr>
<tr>
<td>βοριάς</td>
<td>1 (33%)</td>
<td>2 (67%)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>βοτρύη</td>
<td></td>
<td>2 (100%)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>βουρζάρης</td>
<td>3 (14%)</td>
<td>2 (10%)</td>
<td>4 (24%)</td>
<td>11 (52%)</td>
<td></td>
<td></td>
<td>21</td>
</tr>
<tr>
<td>γκρεµ(ν)ός</td>
<td></td>
<td>10 (100%)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>10</td>
</tr>
<tr>
<td>θάλασσα</td>
<td>3 (8%)</td>
<td>1 (3%)</td>
<td>12 (32%)</td>
<td>17 (45%)</td>
<td>1 (3%)</td>
<td>4 (11%)</td>
<td>38</td>
</tr>
<tr>
<td>καταιγίδα</td>
<td></td>
<td>2 (100%)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2</td>
</tr>
</tbody>
</table>

212 Borderline cases in this category are words like αστέρι/άστρο ‘star’, βουνό ‘mountain’, γη ‘earth’, ήλιος ‘sun’, ουρανός ‘heaven’, φεγγάρι ‘moon’, and χώµα ‘soil’. They are not included in this study as they are not actual forces, although they are important phenomena used as source domains from the natural sphere.
213 Mostly metonymies, but also some personifications.
214 E.g. metaphorical, formulaic, or idiomatic expressions of non-emotional character or belonging to another specific-level metaphor.
sweep away (παρασέρνω)

Source: ‘sweep away’; target: to be overwhelmed by emotion. This verb does not occur many times in the corpus, but it warrants illustration because it typifies this category and it also presents a noteworthy instance of rebêtko intertextuality involving metaphor. Of the 4 occurrences of ‘sweep away’, 3 are metaphorical. Of particular interest is the fact that exactly the same phraseology (Με παράσυρε το ρέμα, μάνα μου, δεν είναι ψέμα) occurs in two different songs. In the earlier composition (1 – dated 1935) the meaning is literal, but in the later text (2 – dated 1968) it is metaphorical and forms part of an extended metaphor of being subdued by ‘nature’ (i.e. by the emotion) which pervades the song. The phrase is not a conventional formula, and the borrowing might be seen as an applied intertextual allusion, whether as a form of hommage to Markos Vamvakaris, the archetypical
rebétko composer, at the time when his work was being rediscovered, or alternatively as a form of ‘one-upmanship’, inasmuch as Vamvakaris’s literalism is being upstaged in Tsitsanis’s more sophisticated metaphor. The last example (3), which is in the passive voice, is full of rather conventional metaphors, including ‘being swept away’.

1. Με παράσυρε το ρέμα βρε/ μάνα μου, δεν είναι ψέμα
   Μεσ’ στο ρέμα κολυμπούσα, βρε/ να το σώσω δεν μπορούσα.
   (The stream swept me away/ mother, it’s no lie
   In the stream I kept swimming/ but I couldn’t save it)

2. Με παράσυρε το ρέμα/ μάνα μου, δεν είναι ψέμα
   καίγομαι γι αυτή και λειώνω/ την αγαπώ.
   (The stream swept me away/ mother, it’s no lie
   I’m burning and melting for her/ I love her)

3. Ζαλίστηκα, ζαλίστηκα/ μια νύχτα παρασύρθηκα
   Πώς δεν το συλλογίστηκα/ και σε γκρεμό γκρεμίστηκα.
   (I was dazed, I was dazed/ one night I was swept away
   Why didn’t I think it through/ but was dashed down from a cliff)

be choked, strangled or drowned (πνίγομαι); stifled/hushed (πνιχτός)
Source: ‘choked’, ‘strangled’ or ‘drowned’; target: to be overwhelmed by emotion, to be unable to deal with emotion, to be smothered. Of the 7 occurrences of this notion, 5 are metaphorical. It is important to note that only the passive voice of the Greek verb πνίγω, i.e. πνίγομαι, is used in the category natural force, as the protagonist of the song is the one experiencing the emotion and therefore the one drowning. This is a conventional metaphor and very common in everyday speech. When the active voice πνίγω is used, the metaphor belongs to the category EMOTION IS AN OPPONENT. In (4) the metaphorical expression θα πνιγώ lies very close to a literal sense, since the protagonist appeals to a boat to save her from drowning (herself) at sea, but in reality the appeal proposes salvation from heartache and regret. The expression να/θα πνιγώ in (3) and (4) could be interpreted as a reflexive passive, in which case the verses would be interpreted as a suicide threat, i.e. as a literal expression that would translate ‘I’ll drown myself’.

215 Η πλημμύρα (Markos Vamvakaris). This section of the song is about a little child drowning in a flood.
216 Με παράσυρε το ρέμα (Vasilis Tsitsanis).
217 Σανίδι σάπιο πάτησα (Charalambos Vasiliadis).

62
1. και δεν σου καίγεται καρφι/ για τον δικό μου πόνο που κάθε μέρα πνίγουμαι και λειώνω
(and you don’t give a damn/ about my pain as I drown and melt every day)

2. τα παλιά σου γράμματα φιλώ, Χριστίνα μου/ και πνίγουμαι στο δάκρυ
(I kiss your old letters, dear Christina/ and I’m drowning in tears)

3. Κλείσ’ το στόμα της μαμάς σου/ μη με κάνεις να πνιγώ βρε θα μείνεις εις το ράφυ/ άκου που σου λέω εγώ
(Shut that mouth on your mother/ don’t make me choke or you’ll be left on the shelf/ listen to what I say)

4. Τη ζωή μου δεν τη θέλω εγώ/ πάρε με, βαπόρι, θα πνιγώ
Πάρε με, καλέ βαπόρι μου/ να με πας κοντά στ’ αγόρι μου
(I don’t want my life/ take me away, ship, or I’ll drown
Take me, good ship/ bring me close to my boy)

5. Ύστερα με φεγγαράκι/ με βαρκούλα στ’ ανοιχτά
(Later in the moonlight/ in a boat on open waters)

burst/break out (ξεσπώ)
Source: ‘break/burst out’; target: lack of control over emotion. There are 5 occurrences of ‘ξεσπώ’ in the corpus, out of which 2 are examples of in the specific-level metaphor EMOTION IS A NATURAL FORCE; the word also occurs in the metaphor EMOTION IS AN OPPONENT in the closely related sense of ‘burst out’.
In the category of natural force the verb only occurs in combination with a noun, whereas in the category of opponent the verb is usually used with a pronoun and hence refers to a person. The first example here is a combination of metaphor and simile; the second is an extended metaphor. The subjects in both instances are very similar: μπόρα ‘downpour’ and καταιγίδα ‘storm’.

1. αφού η γκρίνια ξέσπασε σαν μπόρα στον δρόμο αυτόν κι οι δυο θα δυστυχήσουμε

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218 Στον Άγιο Κωνσταντίνο (Vasilis Tsitsanis).
219 Χριστίνα (Vasilis Tsitsanis).
220 Θέλω σπίτι και λεφτά (Stratos Payioumtzis).
221 Έλα βαπόρι, πάρε με (Kostas Roukounas).
222 Ρεμπέτες (Apostolos Chatzichristos).
223 Τι σήμερα, τι αύριο, τι τώρα (Vasilis Tsitsanis).
(as nagging has burst forth like a downpour on this path we’ll both be miserable)

2. Ξέσπασε μια καταιγίδα/ μέσ’ στην έρημη μου ψυχή
Χάλασε και συνεπήρε μια ολόκληρη ζωή²²⁴

(A storm has broken out/ in my miserable soul
It has ruined and swept away/ a whole life)

Since ‘break out’ in these texts is combined with ‘storm’ or ‘downpour’, these will be examined next.

**storm (noun: καταιγίδα)**

*Source: ‘storm’; target: difficulties in life.* This word is used only twice, both times metaphorically. The example below includes much figurative language, and the ‘storm’ is just a part of a larger simile in which the narrator compares himself with a shipwrecked sailor.

1. Αυτή τη μαύρη τη ζωή/ κανένας δεν θα τη χαρεί
παλεύω σαν το ναυάγο/ στη μαύρη καταιγίδα²²⁵

(No one will enjoy/ this black life
I struggle like a shipwrecked sailor/ in the black storm)

**downpour, tempest (μπόρα)**

*Source: ‘downpour’, ‘tempest’; target: difficulties in life.* There are 15 occurrences of this word, of which 10 are metaphors and 2 are similes. Of the remainder only 1 is clearly literal in its sense and 2 of them are amenable to interpretation as either literal or conveying the metaphorical meaning of a general atmosphere of complaint. The examples below are metaphors; a simile has been seen above, under ‘ξέσπω’. Most of the verbs having the noun μπόρα as their subject denote violent physical force, such as ‘hit’, ‘strike’ or ‘beat up’ (1 and 2). This further indicates how thin the line is between natural and physical force. Other less assertive verbs, such as έρχομαι ‘come’, φεύγω ‘leave’, and περνώ ‘pass’ (3), show that μπόρα is something to be endured and overcome, the protagonist having no real power over the events and emotions described by this metaphor. Occasionally μπόρα is the object of verbs like περιμένω ‘wait’ and μαλώνω (με) ‘fight (with)’. The first two examples contain noteworthy antitheses; the difficulties are first described as violent force, but the events/emotions are subsequently overcome. Examples (3) and (4) on the other hand elaborate on

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²²⁴ Κλάψτε, μάτια μου, απόψε (Stavros Tzouanakos).
²²⁵ Συρµατοπλέγµατα βαριά (Eftichia Papayiannopoulou).
μπόρα with either an explanation of what the difficulties consist of (3), or an enhancement of the metaphor with another metaphor (4).

1. Κι αν στην κοινωνία μας χτυπούν αλόπητα οι μπόρες μέσα στο τραγούδι/ φεύγουνε χαρούμενες οι ώρες226
   (And if in society/ the downpours strike us hard through singing/ the hours pass joyfully)

2. και τώρα που σε δέρνουνε οι μπόρες στη ζωή εγώ θα σε γλιτώσω απ’ την καταστροφή227
   (and now that the tempests/ strike you in life I will save you/ from disaster)

3. Πολλά είδανε τα μάτια μου και έχω περάσει μπόρες μονάχος μου πον γύριζα/ μέσα σε ξένες χώρες228
   (Much have my eyes seen/ and I have been through tempests as I wandered alone/ in foreign lands)

4. είμαστε' εμείς της μπόρας τα ναυάγια και της ζωής καραβοτσακισµένοι229
   (we are the shipwrecked of this tempest and the castaways of life)

rain (noun: βροχή), rainy (adjective: βροχερός)
Source: ‘rain’; target: sadness, difficulties, loneliness etc. This particular notion is used numerous times in both literal and figurative expressions; in the latter group either as metaphors or similes. Mostly, though, the word is used in such a way that both a literal and a metaphorical meaning can be extracted (1). The second example (2) is a simile, the conjunction (σαν) being implied. The simile develops into a metaphor that extends across two verses and also involves the verb συννεφιάζω ‘cloud over’. In this way it constitutes a complete image of sorrow and sadness through two connected figurative expressions: a heart that clouds over and tears that fall like rain. The first part is quite creative, while the second part is conventional. Example (3) is a clear metaphor, and (4), also a metaphor, is from one of the most famous rebétiko songs, Συννεφιασµένη Κυριακή (Cloudy Sunday). There has been much discussion on whether the song alludes to the sorrow and

---
226 Είμαστε αλάνια (Vasilis Tsitsanis).
227 Εγώ θα σε γλιτώσω (Yiannis Papaioannou).
228 Πολλά είδανε τα μάτια μου (Markos Vamvakaris).
229 Τα ναυάγια (Vasilis Tsitsanis).
grief of the German Occupation out of which it allegedly arose or whether that is merely a specious, retrospective interpretation.230

1. Ψιλή βροχή, ψιλή βροχή! για σένα κλαίει μια ψυχή
   να μπες στο στρώμα βιάστηκες/ και μένα δεν με νοιάστηκες231
   (light rain, light rain! a soul weeps for you
   you hurried to lie on the mattress/ and didn’t care about me)

2. Η καρδιά μου συννεφιάζει/ τρέχουν τα δάκρυα βροχή
   Σίγουρα θα πάμε, μια και φτάσαμε ως εκεί
   εστι στο χώμα κι εγώ στη φυλακή232
   (My heart is clouding over/ my tears fall [like] rain
   Surely we will end up, the way we’re going
   you in the ground and I in prison)

3. Χίλιες φορές με έσωσες/ από βροχή, χαλάζι
   το σκέπτομαι και η καρδιά/ βαθιά αναστενάζει233
   (A thousand times you’ve saved me! from rain and hail
   I think of it and my heart/ sighs deeply)

4. Όταν σε βλέπω βροχερή/ στιγμή δεν ησυχάζω
   μαύρη μου κάνες τη ζωή/ και βαριαναστενάζω234
   (When I see you all rainy/ I can’t stay calm even for a moment
   you make my life black/ and I sigh heavily)

rain (verb: βρέχω)235
Source: ‘rain, wet/moisten’; target: ‘to express one’s emotion of sadness or grief’. This word occurs 10 times in the sense of ‘rain’, ‘wet with rain (drops)’; whereas the meaning ‘wet with tears’ will be discussed under the category PHYSIOLOGICAL FORCE. Only 2 are clearly literal, there are 2 similes (1), and 2 are non-emotional metaphors.236 The remaining 4 are instances that can be interpreted both literally and metaphorically; i.e. while actual rain cannot be excluded, a sentiment of sadness or grief is also conveyed, as in (2).

230 For a more extensive analysis of the song, see Gauntlett (2006).
231 Ψιλή βροχή (Eftichia Papayiannopoulou).
232 Ξημερώνει και βραδιάζει (Vasilis Tsitsanis).
233 Φτωχό πανοφοράκι μου (Spiros Peristeris).
234 Συννεφιασμένη Κυριακή (Vasilis Tsitsanis).
235 When βρέχω is used in the sense of the verb ‘to rain’, the third person singular is mostly used. For βρέχω as the verb ‘to wet’, see 3.2.8 Emotion is a physiological force.
236 Notably the idiomatic θα σου τις βρέξει ‘she’ll rain down blows on you’ from the song Φιγουρατζής by Anestis Delias.
1. Όπως οι στάλες της βροχής/ βρέχουν το κορμί μου και το πικρό το δάκρυ μου/ ποτίζει την ψυχή μου 237
(Just as rain drops/ wet my body so my bitter tear/ waters my soul)

2. Στο φτωχικό μου βρέξει, χιονίσει/ πάντα μονάχος, πάντα φτωχός ίσος μια μέρα μπορεί για μένα/ να γυρίσει ο τροχός 238
(At my humble home whether it’s raining or snowing /I’m always alone, always poor maybe one day for me/ the wheel will turn)

precipice (γκρεµ(ν)ός)
Source: ‘precipice, cliff’; target: disaster; impossibility. The noun γκρεµός occurs 10 times in the corpus and only as a metaphor of emotion. This usage is rather conventional, particularly in the idiomatic expression προς γκρεµός και πίσω ρέμα (corresponding to the English phrase “between the devil and the deep blue sea” – cf. examples 1 and 2, and 2 under ‘stream’). The word’s high metaphoricity may be explained by its dramatic potential; being thrown or throwing oneself off a cliff is the ultimate in despair or finality. Its comparative frequency reflects the melodramatic and somewhat fatalistic character of many rebétiko song texts. The first example could be interpreted as literal, i.e. as a reflexive passive, in the sense of a threat, except that the accumulation of threats (taking poison, falling off a cliff, or killing oneself/being killed) might be seen as too exaggerated to be taken literally; they are more plausible as metaphors for emotional death, i.e. desperation or deep sorrow (1). The first line of example (3) has the structure of traditional fairy-tale formulae. In most instances γκρεµός forms part of an adverbial phrase of place, often connected to the predicate πέφτω ‘fall’, but also to other predicates such as φέρνω (προς) ‘bring (towards)’, γκρεµίζοµαι (σε) ‘tumble (down)’, and περνώ (από) ‘pass (through)’ (4).

1. Ξενιτιά µαγκούφα, σκύλα µητριά/ πήρες την αγάπη µου από µένα µακριά
Αχ, βρε τι θα γίνω; Θα φαρµακωθώ, σε γκρεµό θα πέσω, θε να σκοτωθώ 240
(Miserable foreign lands, bitch of a stepmother/ you took my love away Oh, what will become of me? I’ll take poison I’ll fall off a cliff, I’ll kill myself)

237 Την πόρτα µη µου κλείνεις (Yiorgos Lafkas).
238 Όλα τα πάρεις ο ποταµός (Yiorgos Mitsakis). The expression βρέξει, χιονίσει is idiomatic and means ‘what ever happens’. The ‘wheel’ is of course that of fortune.
239 The phrase σε γκρεµό γκρεµίζοµαι, which contains different parts of speech from the same etymological derivation, is an example of the rhetorical figure figura etymologica.
240 Ξενιτιά µαγκούφα (Spiros Peristeris).
Πες πως έχουμε μια νίκη/ και το μέλλον μας ανήκει
μπρος γκρεμός και πίσω ρέμα/ μέσα στ’ άλλα κι άλλο ψέμα 241
(Say we have a victory/ and the future belongs to us
a cliff before and a stream behind/ one more lie among all the others)

Δρόμο παίρνω, δρόμο αφήνω/ σε βουνά και σε γκρεμό
Κι όμως ζει να τυραννίζω/ στο δικό της τον καθμό 242
(I take a road, I leave a road/ on mountains and cliffs
But still I live in torment/ in my longing for her)

Απὸ γιαλό κι απὸ γκρεμό/ κι απὸ μεγάλο ποταμό
γιαλέλι, επέρασα για να σε βρω 243
(A seashore, a cliff/ and a great river
I have crossed to find you)

stream (ρέμα)
Source: ‘stream’, ‘current’; target: disaster, impossibility. Out of the 7 instances of the noun ρέμα 6 are metaphors of emotion; only 1 is a literal expression. Just as with the word ‘precipice’, ‘stream’ can be used in a quite dramatic way; in these songs someone is either ‘dragged along/swept away by a stream or current’, or stands before an impassable stream. Either way the stream has a negative connotation. In (1) the ‘stream’ is a dangerous location or a disaster of some sort in a more creative metaphor, and in (2) a conventional metaphor for impossibility or difficulty. In the corpus, ρέμα functions either as the subject of the verbs παρασέρνω or τραβώ ‘drag’, or in an adverbial phrase describing the verbs πηγαίνω ‘go’ or τραβώ (1).

1. Με πικραίνεις, σαν ξένο με κοιτάς/ και στο ρέμα με τραβάς 244
(You embitter me, you look at me as a stranger
and you drag me to the stream)

2. Και τις δύο τις γουστάρω/ και δε ξέρω ποια να πάρω
Τα ‘χασα, δεν είναι ψέμα/ μπρος γκρεμός και πίσω ρέμα 245
(I fancy both of them [the girls]/ and I don’t know which to choose
I’m at a loss, it’s no lie/ a cliff before and a stream behind)

241 Ακού, Ντούτσε μου, τα νέα (variant version of Βαρβάρα, Panayiots Tountas).
242 Για μια κόρη ξελογιάστρα (Vasilis Tsitsanis).
243 Ψαράς θα γίνω στη στέρια (Apostolos Kaldaras).
244 Πέφτεις σε λάθη (Vasilis Tsitsanis).
245 Με τυλίξανε όσο φίλες (Stelios Keromitis).
melt, wear out (λειώνω)

Source: ‘melt’, ‘wear out’; target: to be destroyed by emotion or to give in to an emotion; languish. This metaphor could also belong to the source domain PHYSICAL FORCE, since melting normally requires the application of heat, but it has been categorised under NATURAL FORCE because in most song texts where the metaphor ‘melt/wear out’ occurs, there is no fire or heat involved, and because the emotion is experienced in a passive way.246 Of the 74 instances of λειώνω only 1 is literal, as many as 62 are metaphors of emotion, 6 are non-emotional idiomatic expressions, and 5 are emotion-related similes, all 5 involving the phrase σαν το κερί (κεράκι) ‘like a (little) candle’ (examples 1 and 7). The metaphoricity of the word certainly is very high, as is the conventionality of the metaphor. Of the metaphorical instances 4 involve the likewise metaphorical phrase µέρα νύχτα, ‘night and day’ (2). It is noteworthy that the verb is used figuratively both in its transitive and its intransitive form and in all persons; any person can melt or make somebody melt as a result of an emotion. Intransitively, the subject in the majority of the cases is a person, but on rare occasions also a person’s body or heart. Transitively, the most common subject is also a person (4 and 5), and occasionally also a person’s lips, heart or eyes, or the abstract entities χωρισµός ‘separation’, ξενιτιά ‘foreign lands’, or αγωνία ‘anguish’, whereas the object in all cases is either a person or his/her body. Even though the target meaning of ‘melt’ is primarily negative, the word is often used as a measurement of the intensity of positive emotions, as love and desire (1-3). But in the sense of ‘languish’, it is usually meant solely to convey a negative connotation (6) and can also be used as a curse (4).

1. Χωρίς να θέλω αγάπησα/ κι έχω βαθιά τον πόνο
gια μια Δραπετσονήτισσα/ σαν το κεράκι λειώνω
(Against my will I fell in love/ and my pain is deep
for a girl from Drapetsona/ I melt like a candle)

2. Έχω µεράκι, έχω νταλγκά/ έχω σεβντά και πόνο
με την πληγή που µ’ άνοιξες/ µέρα και νύχτα λειώνω
(I have a yearning, I have a longing/ I have passion and pain
because of the wound you gave me/ night and day I melt)

3. Με µια µατιά σου σαν µου ρίξεις, αχ πώς λειώνο
µαζί σου ξέρεις πως ξεχνάω τον κάθε πόνο

247 Εγώ ρεµέτης ήμουν (Stelios Chrisinis).
248 Δεν τόνε θέλω µάνα µου (Markos Vamvakaris).
249 Σαν μαγεµένο το µυαλό µου (Dimitris Gogos, alias “Bayianderas”).
(When you give me a single glance, oh how I melt with you, you know that I forget every single pain)

4. Μάγισσες, όπως μ’ ἔλειψας/ θέλω κι αυτή να λειώσει και το κακό που μου ’κανε/ να τ’ ακριβοπληρώσει 250
(Witches, as she melted me I want her to melt and for the evil she did me/ she should pay dearly)

5. Γιατί για σένανε διώχνουν εμένανε και με κατηγορούνε γιατί με λειώνουνε, με φαρμακώνουνε, για σε με συζητούνε 251
(Why do they chase me away and accuse me because of you why do they melt me and poison me, and talk about me on your account)

6. Κρύβει μέσα στην καρδιά της/ κάποιο μυστικό λειώνει κι οι γιατροί δε βρίσκουν/ πια κανένα γιατρικό 252
(She hides inside her heart/ some secret pain she languishes, but the doctors can’t find/ a cure any more)

7. Δεν είν’ ζωή να σ’ αγαπώ/ κι εσύ να με πληγώνεις και το φτωχό μου το κορμί/ σαν το κερί να λειώνεις 253
(It’s no way to live, with me loving you/ and you hurting me and making my poor body/ melt away like a candle)

wither/wilt (μαραίνω)

Source: ‘wither’; target: fade away; be destroyed by emotion (heartache, grief).
The verb μαραίνω occurs 35 times in the corpus: there are 6 literal expressions, 24 metaphors of emotion and 5 similes of emotion. The similes are all comparisons with plants and involve nouns such as ανθός and λουλούδι ‘flower’, and φύλλο ‘leaf’. Apart from the specific-level metaphor EMOTION IS NATURAL FORCE, the verb ‘wither’ is also a part of the specific-level metaphor PEOPLE ARE PLANTS with many mappings, especially involving ‘flowers’, that are very common in everyday Greek, in folk tradition, and in folk-tales. One of the mappings of this metaphor is ‘wither’, which is usually used in a conventional way. The metaphor ‘wither’ occurs about as often in the active as in the passive voice. The verb in the active voice usually has a person as the subject, but also abstract entities are represented denoting emotional pain or yearning (1), as well as death. The object is in most instances a person (1), or a person’s heart or life. In the passive voice the subject is often a person (2) or his/her heart (3).

250 Μάγισσες φέρτε βότανα (Nikos Routsos).
251 Γιατί μικροίλα μου (Stratos Payiountzis).
252 Αληθινή αγάπη (Panayiotis Tountas).
253 Δε θέλω πια να σ’ αγαπάω (Markos Vamvakaris).
1. Πικρός καηµός ο χωρισµός/ για πάντα µε πικραίνει και τη δόλια µου καρδιά/ µεράνητα µαραίνει254
(Separation is bitter pain/ that always embitters me night and day it makes/ my poor heart wither)

2. Στο ’πα και στο ξαναλέγω/ µην πικραίνεις τέτοια έµορφη κοπέλα που είσαι/ και µαραίνεις255
(I’ve told you and I tell you again/ don’t let it embitter you you’re such a beautiful girl/ and are withering from it)

3. Μαράθηκ’ η καρδούλα µου/ µ’ αυτήν την αδικία Παλιοζωή, ψεύτη ντουνιά/ και παλιοκοινωνία256
(My heart has withered/ at this injustice
You damned life, lying world/ and wicked society)

sea (θάλασσα, πέλαγος, οкеανός)
Source: ‘sea’; target: happiness, light-heartedness or difficulties in life. Θάλασσα most often appears as a simile or a personification. Of the 39 occurrences 18 are similes, 12 are personifications, 3 are literal, 4 non-emotional metaphors, only 1 is a clear metaphor of emotion, and 1 is interpretable both literally and metaphorically. The word πέλαγος has 5 occurrences; 2 literal, 1 metaphorical, 1 literal/metaphorical, and 1 is a non-emotional metaphor. Ωκεανός occurs 4 times; 2 are literal expressions, 1 is a simile, and 1 a non-emotional metaphor. Expressions using notions of the sea (θάλασσα, οκεανός, πέλαγος) are evidently very frequent in these song texts. The reason for this might be that the origin and development of rebétiko partly took place in seaports and on the islands. Of course, Greeks have also always depended greatly on the sea for their livelihood, and this is reflected in the array of literal and figurative expressions with words as ‘sea’, ‘ocean’, and ‘wave’ both in the corpus and generally in Greek poetry. For example, the Cretan verse romance Erotokritos by Vitsentzos Kornaros, one of the most popular Greek poems in both print and oral tradition over several centuries, is replete with maritime imagery. 257 The expressions are of both positive and negative import according to the aspects of the source domain that are either highlighted or hidden for various metaphorical purposes. Where there is a positive connotation, the sea or wave indicates happiness and light-heartedness; where the connotation is negative, the expressions present life’s vexations. In (1) the sea is a metaphor for difficulties in life and in (2) it is a metaphor for the alleviation of these difficulties. The verses in (3) include a personification of the sea. Although

254 Πικρός καηµός (Loukas Daralas).
255 Κουκλίστα µου (Panayiotis Tountas).
256 Παλιοζωή, ψεύτη ντουνιά (Apostolos Chatzichristos).
the ‘sea’ is a conventional metaphor, it is sometimes used in a rather creative manner (1 and 2). In most cases the sea is the subject of the clause, and the action is described with a great variety of verbs – transitive and intransitive – such as δέρνω ‘beat’, βογκώ/µουγκρίζω ‘groan/moan’, πνίγω ‘drown’, αγριεύω ‘bristle’, λυπάµαι ‘take pity’ etc.

The sea can also be seen as a specific-level metaphor in itself, with its own entailments within the source domain NATURAL FORCE, e.g. κύµα ‘wave’ (cf. below), and with other entailments apart from the general-level source domain FORCES, such as λιµάνι ‘harbour’, βάρκα ‘boat’, and ναυαγός ‘shipwrecked’. The metaphor ‘harbour’ is also one of the many entailments in the great mapping of the metaphor LIFE IS A JOURNEY where a person getting through life is a boat, and where home, safety and comfort are conveyed as a harbour. All these different source domains have the target domain EMOTION in common. This is an example of a complex system of conceptual metaphors operating simultaneously. In (4) the ‘harbour’ has the extended meaning of love, in the sense that finding love is emotionally equal to notions such as finding safety and coming home.

1. Στη µεγάλη θάλασσα που ζωή τη λέµε µαζί χτυπούν τα βάσανα µε απανθρωπιά.258
   (On the great sea that we call life troubles strike us inhumanely)

2. Να 'βρισκα ένα πέλαγος/ µια ξέρα να καθίσω κι απ' τα πολλά µου βάσανα/ λίγα να λησµονήσω'259
   (If only I could find a sea/ some dry land to sit down and forget a few/ of my many troubles)

3. Μηχανικός στη µηχανή/ και ναύτης στο τιµόνι κι ο θερµάστης στο στόκολ/ µ’ έξι φωτιές µαλώνει […]
   Μα η φωτιά είναι φωτιά/ µα η φωτιά είναι λάβρα κι η θάλασσα µου τα 'κανε/ τα σοθικά µου µαύρα'260
   (The mechanic is at the engine/ and the sailor at the wheel and the stoker at the stokehole/ struggling with six fires […]
   But fire is fire/ but fire is sweltering heat and the sea/ has blackened my inards)

4. Εχτές αργά, αργά το δειλινό/ το σπίτι έµεινε, έµεινε ορφανό
   εµύζεψε τα ρούχα σου και έφυγες µάνι µάνι/ να βρεις αλλού λιµάνι261

258 Το καράβι (Kostas Virvos).
259 Από τον κόσµο µακριά (Markos Vamvakaris).
260 Ο θερµάτης (Yiorgos Batis).
261 Εχτές αργά το δειλινό (Kostas Manesis).
(Late yesterday, late in the evening/ the house was bereft
you picked up your clothes and hurried off/ to find a harbour elsewhere)

wave (κύμα)
Source: 'wave'; target: hard blow, difficulties; benevolent natural entity. In the 7 instances where 'wave' is used literally, it has either a positive or a negative connotation depending on the situation of the protagonist. Where used metaphorically, 9 times involving emotion, the conventional negative meaning of difficulties is mostly denoted (1). In example (1) ‘the waves’ and other weather-features can be interpreted both literally and metaphorically. The second example (2) is a clear metaphor and again features a negative verb ('frighten' in (1) and ‘hit’ in (2)). Example (3) is also metaphorical, but this time presents a creative personification with positive connotations.

1. Δεν με φοβίσαν κύματα/ χιόνια κι ανεμοβρόχια
όσο με φόβισες εσύ/ κατηραµένη φτώχεια
(Waves, snow and rainstorms/ have never frightened me
as much as you have/ accursed poverty)

2. Να µε φυσάει ο άνεµος/ να µε κτυπάει το κύµα
έτσι να βασανίζοµαι/ Θεέ µου, δεν είναι κρίµα
(Let the wind blow me/ let the wave strike me
My God, isn’t it a shame/ that I should be tortured thus)

3. Και µας φώναζε το κύµα/ το φιλί δεν είναι κρίµα
(And the wave shouted to us/ a kiss is no shame)

Remarks
Natural force can be used to conceptualise many different emotions, but in rebétiko song texts they are mostly negative, such as despair, powerlessness, and desolation. The specific-level metaphor NATURAL FORCE presents a rich variety of expressions. Most of these expressions are conventional, which does not render them less vivid and expressive, but sometimes we come across new and creative metaphors. Most also seem to be potentially universal, rather than culture-bound to Greece. A majority of the songs that contain metaphors from this source domain are love songs describing either mutual or unrequited love.

262 Κατηραµένη φτώχεια (Apostolos Chatzichristos).
263 Από τον κόσµο µακριά (Markos Vamvakaris).
264 Πάµε για τη Βούλα (Panayiotis Tountas).
265 Potential for universality is proposed here, as in the following analyses and remarks, with due reservation, being based largely on my knowledge of Western European languages and cultures.
4.2.2 Emotion is Internal Pressure inside a Container

The metaphor EMOTION IS INTERNAL PRESSURE INSIDE A CONTAINER is, according to Kövecses, the best known and most studied metaphor of emotion. This metaphor also implies further metaphors, PEOPLE ARE CONTAINERS and EMOTION IS A SUBSTANCE INSIDE A CONTAINER. In the metaphorical expressions from this source domain two different meanings emerge; either the emotions (usually understood as fluid or gas) prevail and the person (container) bursts or overflows, or the person (container) withstands the pressure and the emotions (fluid or gas) are restrained. In the first instance there is a clear response; in the latter a lack of response. Hence, the attempt to keep the substance within the container is an attempt to control emotional response. The most common emotion conceptualised as pressure within a container in English is, again according to Kövecses, anger. He maintains that “conceptualized physiology (i.e. the conceptual metonymies) provides the cognitive motivation for people to conceptualize the angry person metaphorically as a PRESSURIZED CONTAINER.” In the rebétiko corpus this metaphor mostly represents emotions such as jealousy, frustration, and more rarely surprise and amusement. Strangely for a genre often associated with the blunt expression of machismo and aggression there are few expressions of this specific-level metaphor, and none conceptualising anger.

In the category INTERNAL PRESSURE there are only 4 eligible words, all verbs. There are 14 instances of their involvement in a metaphorical expression of emotion. The relevant words constitute metaphorical expressions of emotion in 34% of the total occurrences in the corpus, a rather low rate of emotion-related metaphoricity for this source domain.

Table 2. Source domain: internal pressure inside a container

<table>
<thead>
<tr>
<th>Expression</th>
<th>literal</th>
<th>metaphor</th>
<th>other trope</th>
<th>simile</th>
<th>literal/metaphor</th>
<th>other</th>
<th>total</th>
</tr>
</thead>
<tbody>
<tr>
<td>βράζω</td>
<td>1  (33%)</td>
<td>1  (33%)</td>
<td></td>
<td></td>
<td>1  (33%)</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>σκάζω/σκάω</td>
<td>1  (3%)</td>
<td>10  (31%)</td>
<td></td>
<td></td>
<td>21  (66%)</td>
<td>32</td>
<td>32</td>
</tr>
<tr>
<td>ξεσπώ</td>
<td>1  (20%)</td>
<td>2   (40%)</td>
<td></td>
<td></td>
<td>2   (40%)</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>ξεχειλίζω</td>
<td>1   (100%)</td>
<td></td>
<td></td>
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<td></td>
<td>1</td>
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<td>total</td>
<td>3</td>
<td>14</td>
<td></td>
<td></td>
<td>24</td>
<td>41</td>
<td></td>
</tr>
</tbody>
</table>

**boil (βράζω)**

*Source: ‘boil’; target: count as worthless, ‘to hell with…’. The word for ‘boil’ occurs three times; once literally and twice as a metaphor, but only once as a*

---

metaphor of emotion. Boiling with rage (βραζω από το θυµό) seems not to be very common in Greek emotional language, unlike other European languages. The example below is a conventional idiomatic metaphor in Greek: βρασ’ το, literally ‘boil it!’, denotes ‘to hell with it!’ Perhaps this colloquialism reflects the low esteem accorded to boiled food in Greek cuisine and is arguably a culture-specific metaphor. This would accord with the contrast drawn in the example between the beguiling, ‘crazy’ delights of Plaka on the one hand and the insipid musical fare and other allures on the West (‘only good for boiling’) on the other.

1. Μπρός στα Πλακιώτικα στενά/ με τις τρελές κιθάρες
   βράσε τη ρούµα, τα σουίγκ/ του Άιφελ τις χάρες
   (Beside the back streets of Plaka/ with their crazy guitars
   To hell with the rumba, the swing/ and the Eiffel tower’s charms)

burst (σκάζω/σκάω)

Source: 'burst’, ‘explode’; target: to be overwhelmed by emotion. The word for ‘burst’ in a metaphorical sense is used 10 times for various emotions in this corpus, including anger, jealousy, envy, frustration, surprise, and amusement: thus (1) expresses amusement, (2) envy, (3) jealousy, (4) frustration, and in (5) the prefix ξε-, denotes relief from frustration through carousal. Σκά(ζ)ω appears only once literally, and metaphorically for target domains other than emotion 21 times; in colloquial Greek it is commonly used for ‘bursting’ with either too much food or heat. All the examples below feature conventional metaphors.

1. Μ’ έχει λωλό το Ερηνάκι/ με το μουσµουλι γοβάκι
   Βρε, του μιλάω δε μου ξηγιέται/ σκάει απ’ τα γέλια κι ολό κουνιέται
   (Little Irini is driving me crazy/ with her loquat-coloured slippers
   I speak to her but she doesn’t talk/ she bursts out laughing and shakes about)

2. Απόψε σε γλεντάω/ κι ο κόσµος πάει να σκάσει
   κοντεύει απ’ τη ζήλια/ τους φύγει το καφάσι
   (Tonight I’m partying with you/ and people are about to burst
   they’re nearly blowing their tops/ with envy)

3. Μόρτη μου, κακό θα πάθεις/ κι απ’ τη ζήλια σου θα σκάσεις
   στην Αµερική θα πάω/ για να παντρευτώ

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269 Βράσε τη ρούµα, τα σουίγκ (Vasilis Tsitsanis).
270 Το Ερηνάκι (variant version of Φέρτε πρέζα να φουµάρω, Panayiotis Tountas).
271 Απόψε κάνεις µπαµ (Vasilis Tsitsanis).
272 Αερόπλανο θα πάρω (Panayiotis Tountas).
(Rough guy, you’re in for some trouble/ and you’ll burst with jealousy
I shall go to America/ and get married)

4. Πού να είσαι; Χάθηκες/ να με σκάσεις βάλθηκες
έχω λίγες συμφορές/ θα μου φέρεις κι άλλες273
(Where could you be? You’ve disappeared/ you’re intent on making me burst
I have a few troubles/ you’ll bring me more)

5. Κάθε μέρα θα γλεντάω/ στις ταβέρνες να μεθώ
θαν τα πίνω να ξεσπώ/ το σεβντά σου να ξεχνώ274
(Every day I’ll party/ in the taverns and get drunk
I will drink to blow off steam/ to forget my yearning)

break out, burst out / erupt (ξεσπώ)
Source: ‘break out’, ‘burst out’; target: vent, take one’s frustration out on something or someone. Ξεσπώ occurs, as noted above (cf. 4.2.1 Emotion is a Natural Force), 5 times in the corpus; it appears twice as the specific-level metaphor INTERNAL PRESSURE and refers to persons in both instances. Perhaps predictably the metaphor is conventional, although its literal sense is rare in everyday speech.

1. Πίνω και μεθώ/ ως αμάν, μέρα-νύχτα τραγουδώ
και το ντέρτι μου/ ως αμάν, στο μπουζούκι μου ξεσπώ275
(I drink and get drunk/ oh dear, night and day I sing
and my heartache/ oh dear, I take out on my bouzouki)

brim over, overflow (ξεχειλίζω)
Source: ‘brim over’, ‘overflow’; target: to be overwhelmed by emotion. This word is actually found only once and as part of a metaphor for an overwhelming feeling of bitterness and relentless harassment. In the example below the combination of the metaphor ‘brim over’ with the graphic image of swamped innards is visceral in the extreme and forms a somewhat creative metaphor in its complex totality.

1. Όλα τα βάρη σου, ζωή/ τα φόρτωσες σ’ ένα κορμί
tόσο φαρµάκι, βρε ζωή/ πού θέλεις να τα βάλω;
Ξεχειλήσαν τα σπλάχνα μου/ και δεν χοράει άλλο276

273 Σταμανοπύργος (Charalambos Vasiliadis).
274 Δεν σε θέλω (Zacharias Kasimatis).
275 Πίνω και μεθώ (Spiros Peristeris).
276 Συμπαθητικές βαριές (Eftichia Papayiannopoulou). The ‘innards’ are a metonymy for intense emotion, being the perceived location of emotions.
(All your burdens, life/ you’ve loaded on to one body
so much poison, oh life/ where do you expect me to put it?
*My innards overflow with it*/ and there’s no room for any more)

Remarks
The metaphors from this source domain are mainly conventional and to a large extent appear *prima facie* universal. They occur in various song themes, but most frequently love songs. Though limited in number and frequency the expressions in this source domain are noteworthy for the range of emotions conveyed.
4.2.3 Emotion is an Opponent

In the source domain OPPONENT IN A STRUGGLE, the self, i.e. the person experiencing an emotion, and the emotion experienced are represented as opponents. The outcome in terms of the source domain is that one of them wins, and the outcome for the target is that the self either loses or maintains control. In this category 11 words/expressions occur, 6 verbs, 4 nouns, and one phrase consisting of a verb and a noun. These words generate 94 instances of metaphorical expression of emotion. The emotion-related metaphoricity of the investigated words in this source domain is quite high at 67%. If there had been any examples from the source domain EMOTION IS A WILD ANIMAL – whose absence has already been mentioned as significant – they would have been included here, since that category could be viewed as a subcategory of that of the OPPONENT.

Table 3. Source domain: opponent in a struggle

<table>
<thead>
<tr>
<th>Expression</th>
<th>literal</th>
<th>metaphor</th>
<th>other trope</th>
<th>simile</th>
<th>literal/metaphor</th>
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<tr>
<td>(κόνι) κομμάτια</td>
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<td>35 (92%)</td>
<td>1 (3%) 1 (3%)</td>
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<td>5</td>
</tr>
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<td>1</td>
</tr>
<tr>
<td>παλέω</td>
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<td>1 (13%)</td>
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<tr>
<td>πνίγω</td>
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<td>1 (5%)</td>
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<tr>
<td>πόλεμος</td>
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<td>1 (25%)</td>
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<tr>
<td>πολεμώ</td>
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<td>σκοτώνω/οµαι</td>
<td>23 (72%)</td>
<td>9 (28%)</td>
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<tr>
<td>σφάζω</td>
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<td>17 (77%)</td>
<td>1 (5%) 1 (5%)</td>
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<tr>
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<td>90</td>
<td>3</td>
<td>2</td>
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</table>

wrestle, struggle (παλέω)

Source: ‘wrestle’, ‘struggle’; target: to have, lose, or gain control over emotion or trouble. The verb παλέω occurs 8 times as a metaphor of emotion. In one instance the metaphor contains a simile (2). The word παλέω does not occur in its strictly literal meaning of ‘to wrestle’ in this corpus except when death (or risking death) is figuratively evoked as a wrestling bout with Charos, the Grim Reaper against whom the heroes of Modern Greek legend pit their prowess (3). The expression ‘wrestle/struggle’ is very common in metaphorical language in general and is encountered in master metaphors such as ARGUMENT IS WAR and LIFE IS A
STRUGGLE. Since emotions are a natural part of life these master metaphors are intertwined, and the same metaphors, e.g. παλεύω, are found in more than one category. The first example is a more creative metaphor, whereas the other two are conventional.

1. Μες τις φωρτούνες της ζωής/ παλεύω απελπισµένος
   γιατί καταδικάστηκα/ ερήµην ο καηµένος
   (With the storms of life/ I struggle desperately
   for I have been condemned/ in absentia, poor me)

2. Παλεύω σαν τον ναυαγό/ στην µαύρη καταιγίδα
   τον Χάρο µε τα µάτια µου/ πολλές φορές τον είδα
   (I struggle like a shipwrecked sailor/ in the black storm
   Charos with my own eyes/ I’ve seen many times)

3. Εγώ ’µαι µάγκας και νταής/ και θα ’ρθω να σε πάρω
   Ξέρεις, για σένα επάλεψα/ εφτά φορές τον Χάρο
   (I’m a tough guy and a thug/ and I’ll come to take you
   You know, for you I wrestled/ seven times with Charos)

strangle, choke, drown (πνίγω)
Source: ‘strangle’, ‘choke’, ‘drown’; target: overcome or suppress emotion, be overcome or suppressed by emotion. Πνίγω in the active voice occurs only in this category (for metaphors with its passive voice see the specific-level metaphor NATURAL FORCE). There are 18 figurative uses of the active verb in the corpus, 17 metaphors, mostly conventional, and 1 simile. What the protagonist tries to choke or drown is usually emotional pain (πόνος, καηµός, φαρµάκι), or desire and yearning (λαχτάρα), as in (1-3). Sometimes the subject and object are reversed, and the emotion (represented as a sigh, sin, loneliness, complaint or yearning) is choking or strangling a person (4) or a person’s soul (5). The location or means of this strangulation is sometimes specified (‘inside me’ (3), ‘with a sigh’ and ‘in drink’ (1)).

1. Μέσα στο πιοτό θα πνίξω/ τον δικό σου τον καηµό
   θα σε βγάλω απ’ την καρδιά µου/ µ’ έναν αναστεναγµό

277 Την µοίρα µου την είδα και την ζέρο (Vasilis Tsitsanis).
278 Σηµιστοπλέγµατα βαριά (Eftichia Papayiannopoulou).
279 Αν είσαι µάγκας (Markos Vamvakaris). The reference to seven bouts with Charos, recalls the heroic folk song in which a young man beats Charos at wrestling nine times, only to be cheated by him in the tenth and fatal round. Cf. Petropoulos, D (1958:28).
280 Λαυριώτισσα (Markos Vamvakaris).
(In my drink I will drown my longing for you
I’ll remove you from my heart/ with a sigh)

2. Τώρα τα βραδάκια πνίγω τα φαρµάκια/ στο κρασί που πίνω να ξεχάσω
   (Now of an evening I drown the poison in the wine that I drink to forget)

3. Δεν µπορώ, µικρή µου παιχνιδάρια/ πνίγω µέσα µου για µε λαχτάρα
   (I can’t stand it, my little teaser/ I’m choking inside me my passion for you)

4. 'Εχω πολύ κουραστεί στη ζωή/ γι’ αυτό µε πνίγων βαθιά στεναχµοί
   (I’ve gotten so tired in life/ that’s why sighs choke me deep down)

5. Τ’ αµάρτηµα που έκανα/ µου πνίγει την ψυχή µου
   µ’ αρνήθηκε µε µίσησε/ κι αυτό πια το παιδί µου
   (The sin that I’ve committed/ is choking my soul
    even my own child/ disowns me and detests me)

slaughter (σφάζω)
Source: ‘slaughter’; target: inflict emotional hurt. The verb σφάζω is used metaphorically for emotions in 18 of its 22 occurrences in the corpus. Most of the instances are in the active voice and only two passive (4), which is consonant with the intensity of the emotion and the violence associated with this source domain. The subject of the verb σφάζω is not just a person, but more often a person’s eyes, and the object can be not just a person, but a heart. The heart is also specified as the location of the slaughter (2 and 3) and ‘sweet eyes’ as the implement (4). The highlighted feature of the metaphor ‘slaughter’ is excruciating pain (cf. the colloquial term σφάχτης for a stabbing pain). In (1) the pain is in turn a metaphor for the unbearable emotions of yearning and desire evoked by a mere glance from the object of the narrator’s desire. Example (2) is remarkable for depicting a positive emotion of pleasure through the image of unbearable pain, in a context of recreational drug-use. Overall, these examples from the corpus suggest that the metaphor ‘slaughter’ may be less unusual and harsh in Greek than in other languages.

281 Όλα εδώ πληρώνονται (Markos Vamvakaris).
282 Ξανθιά τρελή γαλανοµάτα (Markos Vamvakaris).
283 Εχω πολύ κουραστεί στη ζωή (Michalis Yenitsaris).
284 Εγώ πονώ και συ γελάς (Kostas Kaplanis).
1. Τα δύο σου μαύρα μάτια/ που με κοιτάζουνε
χαμηλώσε τα, φως μου/ γιατί με σφάζουνε.285
(Those two black eyes of yours/ that look at me
lower them, my light/ because they slaughter me)

2. Άργιλέ μου, σαν φουντώνες/ την καρδούλα μου ματώνες
άργιλέ μου, σαν ανάβεις/ μέσα στην καρδιά με σφάξεις.286
(Dear water pipe, when you flame up/ you make my poor heart bleed
dear water pipe, when you light up/ you slaughter my heart)

3. Μέσα στην καρδιά με σφάξεις/ όταν με κοιτάς
κάνεις πως αναστέναξεις/ και όλο με γελάς.287
(You slaughter me right in the heart/ when you look at me
you pretend to be sighing/ but you keep fooling me)

4. Ήχει ματάκια λαμπερά/ όλο φωτιά και λάβρα
και η καρδιά μου σφάξεται για δυο μάτια μαύρα.288
(She has bright eyes/ all fire and flames
and my heart gets slaughtered/ for two black eyes)

chop up/ cut to pieces (κάνω κοµµάτια)
Source: ‘chop up’ ‘cut/pull/hear/batter/break to pieces’; target: inflict emotional hurt. The expression appears 38 times, including 35 as metaphors of emotion and only once as a non-emotion metaphor. The literal sense also occurs once, and there is one instance where both a literal and a metaphorical interpretation are evoked (example 4, where a person wishes both a ‘mirror’ and the ‘mind’ to be shattered). The object that is ‘cut to pieces’ is usually either a person (1), or a person’s heart (2). Sometimes the expression occurs in the passive form γίνοµαι κοµµάτια, ‘be cut to/ fall to pieces’ (5), but this is not nearly as common as κάνω κοµµάτια (cf. σφάζω and σφάζοµαι above). In some instances the verbs (κάνω ‘make’, γίνοµαι ‘become’) are implied (3), and on one occasion a different verb, σπάω ‘break’, is used (4). A reason why expressions with κοµµάτια are so common could be its potential to rhyme (as with γινάτια, ‘spite’ in (1) and (2)). It also fits in well metrically and is thus easily deployed in a strophe. As with σφάζω, κάνω κοµµάτια is a very common expression in Greek whose usage might strike

285 Είναι µελαχρινό και νόστιµο (Markos Vamvakaris). This verse is almost identical to (and probably largely inspired by) the verse “Τα μάτια σου τα μαύρα που με κοιτάζουνε/ χαμηλώσε τα φως μου/ γιατί με σφάζουνε” in the earlier lyrics Από λίγο λίγο by Antonis Diamantidis, alias “Dalgas”.
286 Μ’ αργιλέ και μπαγλάµατες (Stellakis Perpiniadis).
287 Μάγκικα τα δύο σου μάτια (Markos Vamvakaris).
288 Είναι δυο χρόνια π’ αγάπη (Kostas Skarvelis).
outsiders as extreme and bizzare. This illustrates the potential for divergence in deeply embedded metaphorical language between different societies.

1. Άφησε, μικρό μου, τα γινάτια/ πάψε πια που μ’ έκανες κομμάτια
   Γιάνε μου, κυρά μου, την καρδιά μου
   να μου σβήσεις, φως μου, το σέβντά μου
   (Put aside your spite, my dear/ stop it now, you’ve cut me to pieces
    Heal my heart for me, my lady/ and put out my yearnings for you, my light)

2. Άχ, παιχνιδώρα, πάψε τώρα τα γινάτια
   και μη μου κάνεις την καρδούλα μου κομμάτια
   (Oh, my little teaser, put aside that spite of yours
    and don’t tear my poor heart to pieces)

3. Λυπήσου μόνο της καρδιάς μου τα κομμάτια
   και πες μου λίγο τον φτυχό πως μ’ αγαπάς
   (Just have mercy on the pieces of my heart
    and tell me, poor thing, that you love me a little)

4. Ένας καθρέφτης που άλλοι λένε λογισμό
   μου ζοντανεύει ό,τι θέλω να εξεγάγω
   Άχ, να μπορούσα στο μεγάλο μου καημό
   σε χίλια δυο κομμάτια να το σπάσω
   (A mirror that others call the mind/ brings back to me all that I want to forget
    Oh, that I could, in my great pain/ break it into a thousand and two pieces)

5. Για σκέψου πιο καλύτερα/ μικρή μου μαυρομάτα
   άδικα μου πικραίνεσαι/ και γίνομαι κομμάτια
   (Think better of it/ my little black-eyed girl
    you’re upsetting yourself for nothing/ and I am torn to pieces)

**kill (σκοτώνω)**

Source: ‘kill’; target: inflict emotional hurt, cause suffering. The verb ‘kill’ is found 32 times in the corpus, including 9 metaphors. Most metaphorical instances involve the passive voice and are variations on ‘I will get killed/ kill myself’ in the sense ‘I suffer because of you’, whether the cause of the suffering is a negative emotion, e.g. deceit, or a positive emotion, e.g. desire. The subject of these passive

289 Κάθε βράδυ θα σε περιμένω (Markos Vamvakaris).
290 Σαν σαρκαστικό το μικαλό μου (Dimitris Gogos, alias “Bayianderas”).
291 Λίγα ψίχουλα αγάπης σου γυρεύω (Kostas Virvos).
292 Ο καθρέφτης (Dimitris Gogos, alias “Bayianderas”).
293 Τα χάνω σαν σε βλέπω (Vasilis Tsitsanis).
clauses is always a person, on occasions combined with a prepositional object, also a person. In some instances σκοτώω has the ambiguous meaning of metaphorical pain and literal threat (1). There are also instances where the active voice of ‘kill’ means ‘put an end to’, where the subject is a person and the object is love, whether αγάπη or έρωτας (2).

1. πίνω να ζαλιστώ/ αχ, το ντέρτι να ξεχώ
   πο 'χω, βρε, στην καρδιά/ για μια άτιμη γενιά
   κι αν δεν την παντρεύτω/ θέλω να σκοτωθώ294
   (I drink to get dizzy/ oh, to forget the yearning
   that I have in my heart/ for a girl of dishonest stock
   and if don’t marry her/ I’ll kill myself)

2. Κλαμένη μου ρθες μια βραδιά/ μες της ταβέρνας τη γωνία
   μα ήρθες αργά να ζωντανέψεις/ τον έρωτα που σκότωσες295
   (You came crying to me one evening/ in the corner of the tavern
   but you came much too late to bring back to life/ the love that you killed)

Remarks

The metaphors from this source domain are mainly conventional. They are mostly not culture-specific with the possible exception of the notable examples ‘slaughter’ and ‘cut to pieces’. They occur in various song themes, but are most frequent in songs of (unrequited) love. The emotions and emotional states expressed in the struggle with the self through these metaphors are mainly emotional pain and suffering, sorrow, despair, and difficulties, but also to some extent yearnings and desire.

294 Μπέκρος δεν είμαι (Spiros Peristeris). The phrase θέλω να σκοτωθώ could here also be translated ‘I’ll die/ be wiped out’.
295 Κλαμένη μου ρθες μια βραδιά (Vasilis Tsitsanis).
4.2.4 Emotion is a Social Force

In the category SOCIAL FORCE there are 14 words of which 3 are verbs, 10 are nouns, and 1 is an adjective. Altogether there are 103 instances where a specific word is involved in a metaphorical expression of emotion. The emotion-related metaphoricity of the investigated words in this source domain is high; the percentage constituting metaphorical expressions of emotion is 77 %. Words like ‘slave’, ‘enslave’, and ‘palace’ are quite frequent as metaphors, but other words, such as ‘order’ and ‘command’, do not occur metaphorically in the rebêtko corpus. The expressions in this category all have to do with superiority and submission. In SOCIAL FORCE, the emotion assumes control over the rational self, and "the social effect of the superior on the self is the emotional effect of the emotion on the self."296

Table 4. Source domain: social force297

<table>
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<tr>
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<th>metaphor</th>
<th>other trope</th>
<th>simile</th>
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<td>17</td>
<td>10</td>
<td>7</td>
<td></td>
<td>134</td>
</tr>
</tbody>
</table>

297 The words αποκτώ, γλίτωνω, σώζω have not been included since they are borderline cases in this category, as it is quite difficult to separate the extended literal meaning of these words from their metaphorical meaning.
govern (κυβερνώ)
Source: ‘govern’; target: rule over, control somebody’s emotions. The verb κυβερνώ occurs only twice on the corpus, both times as metaphors, but there is only 1 instance of a metaphor of emotion. It is a conventional metaphor, but in this example it appears more original through its combination with the also metaphorical (metonymic) object ‘heart’. This means that the originally conventional specific-level metaphor has been extended into a more creative, but still presumably universal, metaphor using the same source domain of control over another person. Indeed, the whole stanza is unusually replete with metaphors.

1. Με τρώει κάποια μαύρη υποψία/ πως άλλος την καρδιά σου κυβερνά και αν αυτό είναι η αλήθεια/ δώσ μου μαχαιριά στα στήθια πριν γκρεμίσου τα ονειρά μου τα χρυσά

(A certain black suspicion is eating away at me that someone else rules your heart and if that is true/ give me a stab in the chest before my golden dreams crumble)

palace (παλάτι)
Source: ‘palace’; target: a supremely valuable asset. Of the 39 instances only 2 are literal, 10 can be interpreted both literally and metaphorically, 10 are metaphors of emotion, and the remaining 16 are metonyms of emotion. Palaces are often used figuratively in the corpus for fabulous riches, extravagant living or something very precious. Different aspects of the source domain are highlighted to denote various target domains. In (1) the highlighted aspect of ‘the oars [are] my palaces’ is that of a sumptuous and privileged home, in combination with the phrase ‘the boat is my throne’; by implication the narrator is king of his sea. This makes a creative specific-level metaphor whose mapping holds further entailments. In (2) and (3) the beauty of a woman, especially that of her eyes, is the supremely valuable asset. Example (4) transports us to the fantasy world of the orient as depicted in fairy tales; the promises of fabulous wealth are so blatantly implausible as to make the text almost a parody of a seduction song. However, one commentator with a heightened sense of political allegory, Nearchos Georgiadis, discerns a covert agenda of subversion and class struggle behind Tsitsanis’s resort to fairy-tale settings, whereby palaces and castles (see below) denote objects of contestation and hostility. This metaphor is unlikely to be indigenous to Greece; fairy tales are generally held to be among the least culture-bound of folklore genres, and palaces were introduced into modern Greece together with the institution of monarchy by representatives of the Western Great

298 Της ταβέρνας το ρολόι (Vasilis Tsitsanis).
299 Georgiadis (2001:139-159).
Powers. However, the frequency of the nexus between palaces and seductive eyes is probably connected with the rhyme παλάτια/µάτια, so that this aspect of the metaphor at least is specific to Greek.

1. Στην θάλασσα γεννήθηκα/ σ’ αυτήν θε να πεθάνω […]
Την βάρκα έχω θρόνο μου/ και τα κουπιά παλάτια 300
(In the sea I was born/ in the sea I will die […]
The boat is my throne/ and the oars my palaces)

2. Θα πάρω µόνο προίκα µου/ για σπίτια και παλάτια
τη μαύρη την ελίτσα σου/ και τα γλυκά σου µάτια 301
(I’ll only take by way of dowry/ as houses and palaces
your black little mole/ and your sweet eyes)

3. Αν σε απάτησε και σε τραυµάτισε
ο έρωτας που φωτίζει τα µάτια σου/ τα πανάκριβα παλάτια σου 302
(If it deceived you and hurt you
the love that lights your eyes/ your precious palaces)

4. Παλάτια χρυσοστόλιστα/ χαρέµια µε διαµάντια
θα χτίσω και θα κάθησαι/ να σε κοιτώ στα µάτια 303
(Gilded palaces/ and diamond-encrusted harems
I’ll build for you to reside in/ so I can look into your eyes)

castle (κάστρο)
Source: ‘castle’; target: impregnability. The noun κάστρο occurs 5 times; 2 of the instances are literal, 2 are metaphors of emotion, and 1 is a simile of emotion. Again the source domain is an impressive edifice, but in contrast to παλάτι, the target here is not opulence, but impregnability and the challenge of conquest. Again Georgiadis discerns a political dimension to the confrontation. 304 This example is set in a curiously hybrid orient: Arabia ruled by a Maharajah. Georgiadis305 remarks that ‘geographic collage’ is commonplace in the dream-like world of fairy tales. The meaning of the metaphor is ‘I’ll do the impossible’.

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300 Θαλασσινό µεράκι (Spiros Peristeris).
301 Σε παίρνω δίχως φράγκο (Dimitris Semsis).
302 Αργοσβήνεις µόνη (Vasilis Tsitsanis).
303 Χαρέµια µε διαµάντια (Vasilis Tsitsanis).
305 Ibid., 156-159.
1. Κάστρα θα γκρεµίσω, μα δε θα σ' αφήσω/ σκλάβα του µαχαραγιά  
(I’ll demolish castles, but I won’t leave you/ as a slave of the Maharajah)

enslave (σκλαβώνω)
Source: ‘enslave’; target: control emotionally. The verb σκλαβώνω occurs 22 times, all of them are metaphors, and as many as 18 metaphors of emotion. This metaphor is rather conventional and not obviously culture-specific. It denotes total submission to an emotion, usually desire, admiration and/or devotion, as in the examples below. In some cases the subjects are abstract entities such as ξενιτιά ‘foreign lands’ and αγάπη ‘love’, as are some objects such as ζωή ‘life’, ψυχή ‘soul’, and νιάτα ‘youth’. Among the more remarkable means of enslavement are the ‘aristocratic adornments’ of the object of the narrator’s desire in (1). Again in (2) beauty is the implement.

1. Μπροστά στ’ αρχοντικά σου τα στολίδια
σκλαβώθηκαν για σένα ξένοι και Ρωµιοί  
(Before your aristocratic adornments
foreigners and Greeks have become slaves for you)

2. Έχω ιδεί πολλές σουλτάνες/ ξακουστές στην οµορφιά 
µα εσύ σκλαβώνεις κόσµο/ κατσιβέλα µου γλυκιά  
(I have seen many sultanas/ renowned for their beauty
But you enslave people/ my sweet gipsy girl)

slave (σκλάβος/-α)
Source: ‘slave’; target: emotional subjugation. The noun σκλάβος occurs 28 times in the corpus, including 18 metaphors of emotion, 2 similes of emotion, 3 non-emotion metaphors, and 5 literal expressions. The metaphorical ‘slave’ denotes a person who is subject to an emotion. Whilst a conventional and potentially universal metaphor, it can appear in more creative linguistic expressions (2). In (1) the antithesis in the second verse neatly illustrates the opposite extremes of the metaphorical social hierarchy of rebetiko: ‘slavery’ and ‘palaces. The implement of emotional control in (1) is the eyes of the desired person; in (2) her enthralling kiss. The description of the eyes in (1) as ζηλιάρικα ‘jealous’ is bizarre; the cognate ζηλευτά ‘enviable’ would make more sense.

1. Τα ζηλιάρικά σου µάτια/ µ’ έχουν ξετρελάνει 
δε λογάρισα παλάτια/ σκλάβο µ’ έχουν κάνει  

306 Ζαΐρα (Vasilis Tsitsanis).
307 Αρχόντισσα (Vasilis Tsitsanis).
308 Κατσιβέλα (Yiorgos Mitsakis).
309 Τα ζηλιάρικά σου µάτια (Markos Vamvakaris).
(Your jealous eyes/ have driven me crazy
I wasn’t expecting palaces/ [but] they’ve made me a slave)

2. Σκλάβος στο γλυκό της φιλί/ είμαι στο σεβντά της δεμένος
Κλαίω, νοσταλγώ και πονώ/ την Γκιουλµπαχάρ δεν ξεχνώ
(A slave to her sweet kiss/ I am tied to her passion
I cry, I long and I hurt/ I never forget Gulbahar)

Remarks

The metaphorical expressions from the source domain SOCIAL FORCE do not convey emotions per se, but rather emotional states evoked by various abstract notions such as value, impregnability, superiority and subjection. Most of the metaphors are conventional, but there are occasional signs of creativity in the extensions of some conventional metaphors.

310 Γκιουλµπαχάρ (Vasilis Tsitsanis).
4.2.5 Emotion is a Mental Force

Using mental force as a metaphor of emotion is very common, as emotions are generally viewed as mentally incapacitating phenomena (cf. INSANITY below). Here we find words and expressions that have to do with magic, mystery, and seduction. The metaphor EMOTION IS A MAGICIAN (limited to romantic love), or EMOTION IS A TRICKSTER (for any emotion), consists of a source domain where a ‘trickster deceives a normal (rational) person’ and a target domain where ‘emotion makes self irrational’.\(^{311}\) Nine words are investigated in the corpus; 5 nouns, 2 verbs, and 2 adjectives. In the category MENTAL FORCE 85 instances are found where a specific word is involved in a metaphorical expression of emotion. The emotion-related metaphoricity of the investigated words in this source domain is high; the percentage of words constituting metaphorical expressions of emotion is 80%.

Table 5. Source domain: mental force\(^{312}\)

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<th>other trope</th>
<th>simile</th>
<th>literal/metaphor</th>
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<td>4</td>
<td>14</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>πλανεύτρα</td>
<td>10</td>
<td>(71%)</td>
<td>4</td>
<td>14</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>πλάνος</td>
<td>5</td>
<td>(83%)</td>
<td>1</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>total</td>
<td>22</td>
<td>70</td>
<td>2</td>
<td>13</td>
<td>107</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

magic; spell, charm; witchcraft, sorcery (μάγια/μαγεία)

Source: ‘magic’; ‘spell, charm’; ‘witchcraft, sorcery’; target: lack or loss of control over emotion. The noun μάγια occurs 9 times; 8 are instances of metaphors of emotion, and 1 can be interpreted both literally and as a metaphor. The metaphor does not appear to be culture-specific, and although there is some variety of linguistic expression, it is quite conventional. The narrator of the stanza below represents his troublesome emotions of desire and love as witchcraft. In the

\(^{311}\) Kövecses (2000:73).

\(^{312}\) The words ξελογίζω/ξελογίστρα and ξεµυαλίζω/ξεµυαλίστρα are omitted from this study since they are not viewed as metaphors, and they are better translated into English as ‘seduce/ seductress’ rather than ‘(woman who) drives somebody mad’.

89
remainder of the song he hopes that the superior Arabian sorceress will turn the tables in his tormentor; the mental force appears to be reversible.

1. Θα πάω εκεί στην Αραπιά/ γιατί μ’ έχουν μιλήσει για μια μεγάλη μάγισσα/ τα μάγια να μου λύσει13
(I’ll go there, to Arabia/ because I’ve been told about a great sorceress/ to break my spell)

cast a spell on (μαγεύω)
Source: ‘cast a spell on’, ‘bewitch’; target: have/take control of someone’s emotions. The 25 instances of μαγεύω are all figurative; there is 1 simile and the rest are metaphors of emotion. In the active voice of the verb, a person is the most usual subject and object of μαγεύω, but other subjects include μάτια ‘eyes’, ταχτικά ‘coquetry’, or φουστανάκι ‘little dress’, and objects can be such as καρδιά ‘heart’ or πλανάτα ‘world’. The passive perfect participle μαγευμένος is also quite common, and the ‘spellbound’ victims vary from persons to their mind, eyes, and even beaches. Again, the metaphor μαγεύω appears conventional and not particularly culture-specific. In (1) the metaphor forms an alliteration and a figura etymoligica with the related metaphor μάγισσα, while in (2) it forms part of a threefold crescendo of powerful metaphors that culminates in a strangely anticlimactic, literal understatement.

1. Με μάγεψε μια μάγισσα/ με τα γλυκά της λόγια
Με τύλιξε σαν μου ‘ταξε/ ανώγεια και κατώγεια314
(A sorceress has cast a spell on me/ with her sweet words
She conned me as she promised me/ the moon and the stars)

2. με γοητεύει, με μαγεύει, με παιδεύει
τον εσυμπάθησα, μανούλα μου, πολύ315
—he charms me, he casts a spell on me, he torments me
I like him, dear mother, a lot)

magical (μαγικός)
Source: ‘magical’; target: wonderful, giving rise to positive emotions. There are in the corpus 18 instances of the adjective μαγικός, all of them figurative; 15 are metaphors of emotion, 1 is a simile and 2 can be understood both metaphorically

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13 Η μάγισσα της Αραπιάς (Vasilis Tsitsanis).
14 Σιγά-σιγά πιθανό (Markos Vamvakaris). The literal meaning of the expression ανώγεια και κατώγεια is ‘upper floors and basements’.
15 Το χασαπάκι (Markos Vamvakaris). The expression μανούλα μου is often used as an exclamation that is not directed to a mother, but in this case the protagonist is actually telling her mother about her love for the local butcher.
and literally. The highlighted aspect of ‘magical’ is not defiance of the laws of nature, but rather the emotional exhilaration of an experience, which is particularly evident in (1). It seems to be a potentially universal metaphor, and probably a conventional one as well. The ‘magical’ entities range from abstractions like οµορφιά ‘beauty’ to the concrete or mundane, such as βοτάνι ‘herb’, µέρος ‘place’, σκέρτσο ‘caprice’, (2), πενιά ‘plectrum-stroke’, or βραδιά ‘evening’. In (3) the subject is another metaphor, ζωγραφιά ‘painting’.

1. Κάποια βραδιά µαγική/ µέσα στο Μισίρι την είδα
Ηταν ξωτική οµορφιά/ η Γκιουλµπαχάρ η γλυκιά
(Some magical evening/ I saw her in Egypt
She was an exotic beauty/ sweet Gulbahar)

2. Το σκέρτσο σου το µαγικό/ κατάκαρδα µε σφάξει
µικρή µου, όταν µε φιλάς/ ξεχνώ κάθε µαράζι
(Your magical caprice/ slaughters me right in the heart
my little one, when you kiss me/ I forget every heartache)

3. Φελάχες γλυκές, µαγικές ζωγραφιές/ που σκορπούν παντού τον πόθο
(Sweet Fellahin girls, magical paintings/ who spread desire everywhere)

sorceress (µάγισσα)
Source: ‘sorceress’; target: woman with power over the emotions of others. The noun µάγισσα occurs 17 times, 7 of them as metaphors of emotion and 10 with a double meaning. Not surprisingly, there is no entirely literal instance (possibly except for example (1) under ‘magic’ (µάγια/µαγεία) above). In the example below the metaphor µάγισσα stands in parallel to αρχόντισσα, and highlights superiority and inapproachability. In example (1) under ‘cast a spell on’ (µαγεύω) above, there is a slightly less positive connotation of deceit in the word µάγισσα, as it suggests a more artful behaviour and broken promises. In general, µάγισσα has a more positive connotation in Greek than ‘witch’ in English. In keeping with this, Dionysis Savopoulos, a later ‘singing poet’, has emphatically insisted that the apostrophised subject is art, and the song a sort of invocation of the muse.319

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316 Γκιουλµπαχάρ (Vasilis Tsitsanis).
317 Ναζιάρα σε φωνάζουν (Dimitris Gogos, alias “Bayianderas”).
Κουράστηκα για να σε αποκτήσω/ αρχόντισσά μου, μάγισσα τρελή σαν θαλασσοδερμένος μες στο κύμα παρηγορία ζητούσα ο δόλιος στη ζωή
(I toiled to attain you/my lady, my crazy sorceress like the storm-tossed prey of the waves I searched for comfort, poor wretch, in life)

seductress (πλανεύτρα)
Source: ‘seductress’: target: entity with power over the emotions of others. The noun πλανεύτρα occurs in 14 instances, 7 of them as metaphors of emotion and 7 in literal expressions. Compared to the previous expression, here the roles are reversed and the ‘seductress’, one of the entailments of the target domain above, serves as source domain. The target is an entity with the power to evoke emotions. A very diverse range of entities is described as ‘seductress’, including the heart, love, foreign lands, and in the following example, Tsitsanis’s plectrum-stroke that captures the listener and evokes her emotions.

και ν’ ακούσεις του Τσιτσάνη/ τη πλανεύτρα τη πενιά
(and you’ll hear Tsitsanis’s seductive plectrum-stroke)

Remarks
The metaphorical expressions from the source domain MENTAL FORCE mainly express control or lack of control over emotion. The emotions conveyed are positive emotions of love, desire and infatuation, but also negative emotions such as deceit. The metaphors are largely conventional, but in some cases the various entailments of the metaphor involve some degree of creativity.

320 Αρχόντισσα (Vasilis Tsitsanis).
321 Η Μαρίτσα στο χαρέμι (Vasilis Tsitsanis).
4.2.6 Emotion is Insanity

In the category INSANITY there are 242 instances of involvement in a metaphorical expression of emotion, divided between 9 notions; 5 are verbs, 2 are adjectives, 1 is a noun, and 1 an adverb. The emotion-related metaphoricity of the investigated words in this source domain is quite high; the percentage constituting metaphorical expressions of emotion is 82%. As with MENTAL FORCE, the element of irrationality can be found in the metaphor INSANITY. But the main focus of this source domain is on the total lack (or loss) of control, resulting in insanity. A more exact formulation of the metaphor would be THE EFFECT OF AN INTENSE EMOTIONAL STATE IS INSANITY. Unlike MENTAL FORCE, which can apply to any emotion, INSANITY is applied only to very intense emotions, such as anger, fear and love. A similarity between the two source domains is that the emotional states aimed at are not only seen as irrational, but also pleasant, where positive emotions are involved.

Table 6. Source domain: insanity

<table>
<thead>
<tr>
<th>Expression</th>
<th>literal</th>
<th>metaphor</th>
<th>other trope</th>
<th>simile</th>
<th>literal/metaphor</th>
<th>other</th>
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<td>2</td>
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</tr>
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<td>1 (9%)</td>
<td>1 (9%)</td>
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<td></td>
<td></td>
<td>11</td>
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<td>3 (14%)</td>
<td>1 (5%)</td>
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<tr>
<td>τρελά (adverb)</td>
<td>16 (84%)</td>
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<td>3 (16%)</td>
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<td></td>
<td>19</td>
</tr>
<tr>
<td>(ξε)τρελαίνω/-οµα</td>
<td>96 (99%)</td>
<td></td>
<td>3 (16%)</td>
<td></td>
<td></td>
<td></td>
<td>99</td>
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<td>22 (18%)</td>
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<td>44 (36%)</td>
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<tr>
<td>χάνω (το νου etc.)(^{323})</td>
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<td>23</td>
<td>6</td>
<td>52</td>
<td>294</td>
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</tr>
</tbody>
</table>

madness (τρέλα)

Source: ‘madness’; target: loss of control over emotion; emotional (pleasurable) sensation. All 21 instances of the noun τρέλα are metaphorical, 17 are clear metaphors of emotion, 1 is a non-emotional metaphor, and 3 can be construed both metaphorically and literally. The metaphor is rather a commonplace cliché that denotes incapability to resist emotion, usually love and/or desire (1). The plural

\(^{322}\) Kövecses (2000:74).

\(^{323}\) χάνω το λογισµό/ το µυαλό/ το νου µου, τα χάνω ‘lose one’s mind’.

93
τρέλες usually denotes passionate amorous activity, or revelry (2) (cf. ‘rave’ in English).

1. Τρέλα θα μου ’ρθει, δεν νιφαίρω πια
Αχ, θα σε κλέψω μέσα απ’ την Αραπιά 324
(Madness will strike me, I can’t stand it anymore
Oh, I will snatch you away from Arabia)

2. Τώρα θάλασσες και πεύκο, τρέλες και φιλιά
και τον έρωτα κορίτσια στην ακρογιαλία 325
(Now it’s seas and pine-trees, madness and kisses
and girls for loving on the beach)

madly (τρελά)
Source: ‘madly’; target: with no control over emotion; excessively. Metaphorical expressions with the adverb τρελά are rather common in the corpus as well as in everyday language. All 19 instances are metaphors, 16 concern emotion and 3 other target domains. Again the lack or loss of control over emotion is the cause. The actions described by this adverb are all connected to the emotion of love; the verb αγαπώ ‘love’ is used in the context of this metaphor 12 times, and various synonyms also occur. It is – as always, in Kövecses’s terms – a potentially universal metaphor, and the conventionality of the metaphorical expressions appears to be high.

1. Και τότε, πονηρή καρδιά/ αισθήματα πουλούσες
και μ’ ορκίζοσουν πως κι εσύ/ τρελά με αγαπούσες 326
(And then, cunning heart/ you feigned affection
and swore to me that you too/ were madly in love with me)

crazy (τρελός, λωλός)
Source: ‘crazy’; target: crazy with emotion; intensity of emotion. There are 121 occurrences of the adjective τρελός and 2 of λωλός, none of them literal. The metaphoricity of the word is total in the corpus, and more than half of the metaphors concern emotion. It is a potentially universal and highly conventional specific-level metaphor, sprung from a likewise universal and conventional generic-level source domain. The more unusual λωλός is used only for the emotions love and desire (1), while the much more common τρελός occurs figuratively for a wider range of emotions, mainly positive, such as love, desire, and joy (2-4), but also some negative, such as rage and despair, as in the simile in

324 Μισιρλό (Michalis Patrinos/Nikos Roumbanis).
325 Φυσάει ο μπάτης (Ioanna Yeorgakopoulou).
326 Τότε που τα χα χά τα λεφτά (Markos Vamvakaris).
(5). In (3) ‘crazy’ has a more moderate connotation, as it denotes the whole concept of having a good time in describing the girls of the party as ‘crazy’. The implications of the metaphor in this sense are that these girls excite emotions of joy, love and desire.

1. Μ’έχει λωλό το Ερηνάκι/ με το μουσμουλί γοβάκι
   (Little Irini has driven me crazy/ with her little loquat-coloured slippers)

2. Μ’έχουν τρελό τα χάδια σου/ έμορφη χαϊδεμένη
   Άχ, Σμυρνιοπούλη μου γλυκά/ και μικροπαντρεμένη
   (Your caresses have driven me crazy/ pampered beauty
    Oh, girl from Smyrna, so sweet/ and married so young)

3. Τρελές κοπέλες πεταχτές/ με χίλια-δύο μεράκια
   μαζί σου θέλαν να βρεθούν/ να σπάσουνε κεφάκια
   (Crazy and breezy girls/ with a thousand yearnings
    would want to be with you/ to go on a spree)

4. Λόγια του κόσμου μην ακούς/
   Αχ, μην ακούς κανένα
   γιατί εγώ, μικράκι μου, ψοφώ/ κι είμαι τρελός για σένα
   (Don’t listen to people’s talk/ don’t listen to anyone
    for I, my little one, am dying [with desire] for you/ and I’m crazy about you)

5. Σ’έχασα και σαν τρελός ρωτώ/ τ’ αστέρια, το φεγγάρι
   μα όμως να μάθω δεν μπορώ, Χριστίνα μου/ πιο δρόμο εχεις πάρει
   (I’ve lost you and like a madman I ask/ the stars and the moon
    but I can’t find out, dear Christina/ which road you’ve taken)

**drive crazy (τρελαίνω, λωλαίνω, παλαβώνω)**

*Source: ‘drive crazy’; target: drive crazy with emotion. The verbal phrase ‘drive crazy’ has 3 equivalents in the corpus, namely τρελαίνω, λωλαίνω, and παλαβώνω. The most usual is of course τρελαίνω with 96 instances, all metaphors and only 1 with a target domain other than emotion. There is 1 occurrence of λωλαίνω and 2 of παλαβώνω, all 3 of them metaphors. What causes this insanity is either another person, the beauty of that person, or different parts of that person’s body that stand metonymically for the person and/or his or her beauty. The entities driven crazy are in all instances persons, or notions that metonymically convey a person, such*

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327 Το Ερηνάκι (variant version of Φέρτε πρέζα να φουμάρω, Panayiotis Tountas).
328 Σμυρνιά (anonymous, from a traditional song).
329 Στον Άλκυρι τη μάντρα (Vasilis Tsitsanis).
330 Όταν περνάς γιατί (Panayiotis Tountas, from a traditional song).
331 Χριστίνα (Vasilis Tsitsanis).
as the whole world, a city, or a village. In (1) it is the beauty of a person that has driven the narrator crazy, and in (2) the eyes (metonymic for beauty) have driven all Athens crazy. The frequency of the linguistic expressions using 'drive crazy' as a source domain is high, but the variety in the expressions is limited. Once again the metaphoricity is total, and this particular entailment of the specific-level metaphor INSANITY proves to be highly conventional and – according to conceptual metaphor theory – probably universal.

1. Με τρέλαναν τα κάλλη σου και τ’ όμορφο κεφάλι σου
   στα μάτια μου στ’ ορκίζομαι/ στα δύο πως χωρίζομαι
   (Your beauty and your lovely head/ have driven me crazy
   I swear on my eyes/ that I’m breaking in two)

2. Μελανουράκι μου σκερτσόζο/ μικρούλα μου και πεταχτή
   με τα μαύρα τα μάτια/ έχει η Αθήνα τρελαθεί
   (My coquettish brunette/ my little breezy one
   with your black eyes/ Athens has gone crazy)

**lose one’s mind** (χάνω το μυαλό/νου/λογισµό μου, η τα χάνω)

*Source: ‘lose one’s mind’; target: be/become crazy with emotion. Compared to the above ‘drive crazy’, the expression ‘lose one’s mind’ has a more active dimension. The emotion itself is the direct cause of ‘losing one’s mind’, and the object of desire is merely the indirect cause. There are 19 instances where the verb χάνω is combined with either of the nouns μυαλό, νους, or λογισµός ‘mind’, or the pronoun τα ‘it’ in the expression τα χάνω ‘I’m losing it’. They are all metaphorical, and 13 of them concern emotion.*

1. Το νου μου χάνω, καίγομαι/ σαν λούλουδο μαραίνομαι
   για σένα παισµατάρικο/ μικρό και παιχνιδιάρικο
   (I lose my mind, I’m burning/ I wither like a flower
   for you, you wilful one/ so little and playful)

**rave, be delirious** (παραµιλώ)

*Source: ‘rave, be delirious’; target: be crazy with/ affected by emotion. There are 11 occurrences of the verb παραµιλώ, 9 of them are metaphors, 1 is a simile, and 1 has a double meaning, all emotion-related. In addition to the sense of insanity that is inherent in all the expressions in this domain, the verb ‘rave’ also has the*
connotation of frenzied behaviour, a symptom of incapacitating insanity and/or illness. The protagonist of (1) is so afflicted with love that he is delirious, and all to no avail in the event, as his emotions appear unrequited. Example (2) is extraordinary in (ironically) presenting the misfortune (συµφορά) which occasioned the delirium as a joy (χαρά); the remainder of the song portrays the misfortune as an emancipation.

1. Καρδιοχτυπάς, παραμιλάς/ µπρος στο παράθυρό της και µε παράπονο πικρό της τραγουδάς/ το σκοπό της
   (Your heart is beating [for her], you’re delirious/ in front of her window and with bitter complaint you sing to her/ her melody)

2. Βαδίζω και παραµιλώ/ µ’ αυτή τη συµφορά µου Χωρίσαµε και έχω βρει/ ο δόλιος τη χαρά µου
   (I walk and rave/ because of this misfortune of mine We split up and I’ve found/ my joy again, poor me)

Remarks
The metaphorical expressions from the source domain INSANITY are very uniform. There is no great variation in expression, and there are many instances of most of the words. The metaphoricity of the words used in the source domain is strikingly high, and the metaphors are presumably universal. They all pertain to being, becoming, or driving someone irrational with emotion, and the target domain hence is concerned with maintenance, loss or lack of control over emotion, or making others lose control over emotion.

336 Το κουρασµένο βήµα σου (Kostas Virvos).
337 Βαδίζω και παραµιλώ (Yiannis Papaioannou).
4.2.7 Emotion is Fire/Heat

One of the most common source domains in rebétiko is FIRE. The emotions involved with FIRE are mainly desire and love, but it also, to some extent, refers to other causes of trouble. The number of metaphorical expressions used is limited, but they are very frequent. Out of the 16 notions investigated 10 are expressed as nouns, 4 as verbs, and 2 as adjectives. In the category FIRE/HEAT there are 382 instances of metaphorical expression of emotion. The emotion-related metaphoricity of the investigated words in this source domain is very high; the percentage constituting metaphorical expressions of emotion is 84%.

Specific-level metaphors like LIFE IS A FIRE, LIFE IS A FLAME and LIFE IS HEAT are very common in everyday language. They originate from basic human experiences and usually have extensive mappings with many entailments. The metaphor DESIRE IS FIRE, e.g., highlights the aspects ‘to light’, ‘to flare up’, ‘to burn’, and ‘to extinguish’. The metaphor consists of an agonist that struggles to remain unchanged, and an antagonist, the emotion, that forces the agonist to undergo the effects of the emotion. The source domains ‘fire’ and ‘heat’ denote intense emotions, such as love, desire and anger. Accordingly, “various degrees of heat correspond to various degrees of intensity of emotion and lack of heat corresponds to lack of emotion”.338 The force of fire and heat is capable of causing damage not only to the entity burning (the one feeling the emotion), but also to another object (another person).

<table>
<thead>
<tr>
<th>Expression</th>
<th>literal</th>
<th>metaphor</th>
<th>other trope</th>
<th>simile</th>
<th>literal/metaphor</th>
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**fire (φωτιά, φλόγα, γιαγκίνι, πυρκαγιά, λάβρα)**

*Source: 'fire'; target: intense emotion (love, desire).* The noun φωτιά is commonly used as a metaphor of emotion in the corpus. Of 91 occurrences, 13 are clearly literal, 2 are metaphorical but unrelated to emotion, 2 are similes, and 1 could be literal and/or metaphorical. That leaves 73 instances of clearly emotion-related metaphorical use of the word φωτιά (which is 80%). In most cases ‘fire’ is used as a metaphor for love and/or desire for a person, sometimes unrequited, but on occasions the metaphor stands for life’s difficulties, as in example (8). Also in example (9) ‘fire’ is a metaphor for difficulties, but the sustained development of the metaphor throughout the entire song makes it rather an allegory. In example (7), the first occurrence of the word is literal, while the second is a metaphor. The location of the ‘fire’ is sometimes specified, usually within the body (thus (µέσα) στην καρδιά ‘in the heart’, στο στήθος ‘in the chest’, στα µάτια ‘in the eyes’) but also ‘in life’ at large (στη ζωή).

The metaphor φωτιά can denote the *Cause* of emotion, or the *Response* to emotion, or both *Cause* and *Response*, as illustrated in the following recurrent expressions:
• ανάβω, βάζω, πετώ φωτιά, ρίχνω στη φωτιά
with a focus on the *Cause* of the ‘fire’, which is often a person (1-4)
• είναι/ γίνεται φωτιά
with a focus on the subject or event that turns into ‘fire’, i.e. *Response* (5)
• έχω φωτιά, πάρων φωτιά, είμαι στη φωτιά, πέρφη στη φωτιά, είμαι γεμάτος φωτιά, κάγιομαι στη φωτιά
with a focus on the person feeling the emotion described as a form of ‘fire’, i.e. both *Cause* and *Response* (3) and (7-8)
• φωτιά να κάψει, καίνε φωτιές, μια φωτιά φουντώνει/ανάβει
literal or metaphorical ‘fire’ as an actor in expressions of emotion, i.e. both *Cause* and *Response* (5), (7) and (9)

1. Μου 'χεις ανάψει µια φωτιά/ και ντέρτι στο κεφάλι
και µια πληγή που δεν µπορεί/ να γίνει πιο µεγάλη
(You have lit a fire in me/ and a sorrow in my head and a wound that couldn’t/ get any bigger)

2. Α, Σµυρνιοπούλα, µ’ ανάψεξ/ φωτιά µ’ αυτά τα µάτια
Σµυρνιοπούλα µου, θα µε πεθάνεξ/ το φτωχό, µικρούλα µου
(Oh, girl from Smyrna, you’ve lit/ a fire in me with those eyes
Girl from Smyrna, you’ll kill me/ poor me, my little one)

3. Αν θέλεξ µ’ Αθηναίσσα/ µαζί µου για να ζήσεξ
και τη φωτιά που µ’ ανάψεξ/ φρόντισε να τη σβήσεξ
(If you want, Athenian girl/ to live with me
be sure to put it out/ the fire that you’ve lit in me)

4. Πετούν τα µάτια σου φωτιές/ και µαραζόνεις τις καρδιές
(Your eyes shoot fire/ and you make hearts wither)

5. Με πλήγωσες και δεν ξεχγνύω/ που τόσο έχω κλάψει
να γίνει η κατάρα µου/ φωτιά και να σε κάψει

339 In the phrase ‘την φωτιά σου’, the meaning ‘την φωτιά που έχεις’ is understood.
340 Πασαλιµανιώτισσα (Panayiotis Tountas).
341 Τα µάτια της Σµυρνίας (Panayiotis Tountas).
342 Αθηναίσσα (Anestis Delias).
343 Ωραία Θεσσαλονικιά (Michalis Yenitsaris).
344 Γεννήθηκα για να πονά (Kostas Virvos).
(You’ve hurt me and I can’t forget/ how much I’ve cried
may my curse/
turn into fire and
burn you)

6. Σαν τη φλόγερη ματιά σου/ που προθέτει την φωτιά σου
βρε δεν έχει ξαναγίνει/ τέτοιο φλόγερο καμινι
(The likes of your fiery glance/ that betrays your fire
has never been seen before/ such a fiery furnace)

7. Έχω για γλέντι τις φωτιές/ σαν είμαι στο καράβι
μα δεν αντέχω στη φωτιά που στην καρδιά μ’ ανάβει
(I have fun with the fires/ when I’m on the ship
But I can’t stand the fire/ that kindles in my heart)

8. Από τις θάλασσες κι απ’ τις φωτιές/ έχω γλίτωσει χιλιάδες φορές
μα απ’ τη κατάρα σου τη φοβερή/ για να με σώσει καινεί δε μπορεί
(From seas and from fires/ I’ve escaped thousands of times
but from your terrible curse/ nobody can save me)

9. Αφ’ ότου εγεννήθηκα/ φωτιά με τριγυρίζει
αν μ’ έκαψε θα γλίτωνα/ μ’ αντή με βασανίζει
(From the day I was born/ a fire has stalked me
if it burnt me I’d be free of it/ but it keeps torturing me)

Although φωτιά is the usual word for ‘fire’, other less common words occur in quite well-known songs, such as φούντωση and φλόγα (example 11), λάβρα, and (καρα)γιαγκίνι (example 12). A plethora of words from the source domain is used in example (13) to form a playful allegory replete with figurative expressions of combustion denoting love and desire.

11. Μια φούντωση, μια φλόγα/ έχω μέσα στην καρδιά
(A blaze and a flame/ I have in my heart)

12. Μη με ρωτάτε βλάψεις/ γιατί είμαι λυπημένη
Καραγιαγκίνι μες στην καρδιά/ έχω και με μαραίνει
(Don’t ask me, my friends/ why I’m sad
a fierce fire in the heart/ is what I have and it withers me)

345 Ο αναπτήρας (Stratos Payiountzis).
346 Δουλιά οχονία θερμαστής (Yiannis Dragatsis).
347 Από τις θάλασσες κι απ’ τις φωτιές (Babis Bakalis).
348 Αφ’ ότου εγεννήθηκα (Markos Vamvakaris).
349 Φραγκοσυριανή (Markos Vamvakaris).
350 Φέρτε πρέζα να πρεζάρω (Panayiotis Tountas).
13. Αναπτήρας με φιτίλι/ είναι τα δικά σου χείλη
σπίρτο είναι λες μονάχο/ τέτοιον αναπτήρα να 'χω
τσαφ και έπαιρνε φωτιά/ τσουφ και σπίθα στην καρδιά
/Αναπτήρας με βενζίνα/ είσαι κούκλα μου τσουφάνα
σαν ανάβεις με γλυκάνες/ και μες στην καρδιά μου μπαίνεις
τσαφ και έπαιρνε φωτιά/ με την πρώτη τη ματιά
/Σαν τη φλογερή ματιά σου/ που προδίδει την φωτιά σου
βρε δεν έχω ξαναφύγει/ τέτοιο φλογερό καμίνι
tσαφ και πήρε πυρκαγιά ήταν ατσίδα, βρε παιδιά
/Αναπτήρας με την πέτρα/ είσαι πονηρή και ψεύτρα
eίσαι στα ναζάκια μάνα/ και η σπίθα πάει διάνα
τσαφ και έπαιρνε φωτιά/ τσουφ και κάηκε η καρδιά

A lighter with a wick/ is what your two lips are
It is very smart, you say/ to have a lighter like that
pop! and it was well alight! snap! and there’d be a spark in my heart
/A lighter with petrol/ you are, my doll, my saucy thing
when you light you cajole me/ and you get into my heart
pop! and it was well alight/ with the very first glance
/The likes of your fiery glance/ that betrays your fire
has never been seen before/ such a fiery furnace
pop! and it was well ablaze/ she was a smart one, lads
/A lighter with a flint/ you are cunning and a liar
you’re a past master at coquetry/ and the spark hits the mark
pop! and it was well alight/ snap! and my heart got scorched)

light, turn on (ανάβω)
Source: ‘light’, ‘ignite’, ‘turn on’; target: evoke an emotion; incite an emotion/ event. The verb ανάβω is found in 88 instances, of which 25 are literal, 62 are metaphors of emotion, and 1 is a double entendre. Ανάβω is used both transitively and intransitively. It occurs intransitively with subjects such as various persons (2), ‘eyes’, ‘fire’, ‘hearts’, and ‘lust’. In its transitive form, its most common subjects are persons (1), but other abstract or concrete entities also appear as subjects, such as κάλλη ‘beauty’, μάτια ‘eyes’ and κορµί ‘body’. The most common objects are by far φωτιά ‘fire’ (1) and φλόγα ‘flame’, but there are also instances of objects concerning yearning and metaphorical pain, and more unusual objects as πληγή ‘wound’ and γλέντι ‘party’ (3). The most common site of combustion is στο στήθος ‘in the chest’ and στην καρδιά ‘in the heart’. As both of them essentially

351 Ο αναπτήρας (Stratos Payioumtzis). The phrase είναι σπίρτο μονάχο is idiomatic and means ‘he’s as sharp as a needle’. The literal meaning of σπίρτο is ‘match’ or ‘distilled, inflammable spirit’ and in this song σπίρτο alludes to fire just as the many other metaphors here, but this double meaning cannot readily be translated into English.
denote the same place the variation is probably due to considerations of metre and rhyme. Although it is certainly its most common use, ανάβω is not exclusively a metaphor for love and lust (1), but can also appear in metaphors for other emotions, like rage (2), or even for instigation of revelry (3), which is its least conventional usage.

1. Στην Αθήνα μια μικρούλα/ ομορφή και νοστιμούλα με τα μάτια της τα μάτια/ μ’ ἁνάψε φωτιά και λάβρα 352
   (In Athens a young girl/ pretty and delicious with her black eyes/ she lit in me a fire and sweltering heat)

2. Κι αν είμαι ζόρικος που λές/ εσύ τα φταίς και μόνο Ὅταν σε βλέπω μ’ ἁλλονε/ ανάψω και φοντόνο
   (And if I’m stroppy, you know/ it’s all your own fault When I see you with another man/ I catch fire and flare up)

3. Θα κατέβω στον Τσελεπή/ μες τον Πειραιά και θ’ ανάψω φίνο γλέντι/ σ’ όλη τη μαγκιά
   (I’ll go down to Tselepi wharf/ in Piraeus and I’ll stoke up a fine party/ for all the machos)

extinguish, turn off (σβήνω)

Source: ‘put out’, ‘extinguish’; ‘turn off’; target: take away an emotion; destroy; stem a desire. The verb σβήνω occurs 114 times in the corpus; 95 of the instances involve clear metaphors of emotion, and only 6 are literal expressions. As a metaphor it has several senses; one sense, to ‘extinguish’ (obliterate an emotion), highlights relief from emotion (1-2). These emotions are mainly negative, such as rage and sorrow. Another sense, to ‘extinguish/be extinguished’ (by emotion or circumstances in life), highlights destruction (3) and has the same meaning as λειώνω ‘melt/wear down’ from the source domain NATURAL FORCE. A third sense foregrounds the gratification of an emotion, usually the satisfaction of a desire (4). The metaphor occurs in both intransitive (3) and transitive (4) form. Though various persons are the most common subjects in both forms, a great variety of entities are the subjects especially of the intransitive form, where various words denoting ‘fire’, ‘yearnings’ and emotional ‘pain’ are frequent (1). The objects of the transitive form vary too, from abstractions like emotions (2) to metaphorical entities that usually stand for emotion – positive or negative. Σβήνω has many senses in common usage, which can have different connotations in translations into other languages (to judge from English and Swedish), and it is difficult to

352 Στην Αθήνα μια μικρούλα (Yiovan Tsaous).
353 Ο ζόρικος (Apostolos Chatzichristos).
354 Με ζουρνάδες και νταούλια (Panayiotis Tountas).

103
derive a uniform notion of the metaphor. This might be an indication of the culture-specific nature of the metaphor.

1. Είναι φίνα και μ’ αρέσει/ η μπόέµικη ζωή
   σαν µεθώ και κάνω κέφι/ τότε σβήνων οι καηµοί
   (It is nice and I like it/ this bohemian life
   as I get drunk and get in the mood/ then all sorrows are put out)

2. λιγάκι, άνθρωπε µου, λογικέψου/ και σβήσε πια τον µίσους την οργή
   (come to your senses a bit, my friend/ and at last put out the rage of hate)

3. Σβήνω απ’ τον πόθο/ µ’ άλλον σαν σε νοιώθω/ αχ, Ζαϊρα µου γλύκια
   (I perish from desire/ when I feel you’re with someone else/
   oh, my sweet Zaira)

4. Τέτοια γούστα, τέτοια γλύκα/ αχ, σε άλλη δεν τα βρήκα
   να χορέει και να πίνει/ και τη φλόγα µου να σβήνει
   (Such fancies, such sweetness/ oh, I’ve found them in no other
   as she dances and she drinks/ and puts out my fire)

burn (καίω, καίγοµαι)
Source: ‘burn’; target: destroy, consume. The verb καίω is a frequently used metaphor in rebétiko; 99 of the 111 instances are metaphors of emotion, 7 are metaphors from other source domains, and 5 are literal expressions. The active voice, καίω, has a transitive meaning, and the passive voice, καίγοµαι, is usually used without an agent. The subject in the phrases with καίω can be either a person that ‘burns’ another entity or person (1), or an emotion that ‘burns’ the protagonist. The latter applies to (2) and (3), although in (3) it takes the form of a curse. Persons as objects are quite often denoted metonymically by the part of the body where emotion is usually perceived to be felt, i.e. by words like καρδιά ‘heart’ and σωθικά ‘innards’ (4). This specific metaphor might occur frequently in other languages as well, but it is doubtful whether it is as widely spread universally as it is in Greek, where it constitutes a highly conventionalised metaphor.

1. Αµάν Αννίτσα, µ’ έκαψες, κουκλίτσα/ δεν αντέχω, φως µου, πια
   αµάν ανάβω, όµορφο κουκλί µου/ µου πληγώνεις την καρδιά

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355 Δύο µεράκια στην καρδιά µου (Dimitris Semsis).
356 Ο θάνατός µου είναι η ζωή σου (Prodromos Tsousakis).
357 Ζαϊρα (Vasilis Tsitsanis).
358 Είδα κι ἔπαθα, κυρά µου (Stavros Pantelidis).
359 Αµάν Αννίτσα (Stavros Pantelidis).

104
(Oh, little Anna, you’ve burnt me, my beauty/ I can’t take anymore, my light oh, I’m on fire, my beautiful doll/ you’re wounding my heart)

2. **Μου ’χεις ανάψει μια φωτιά/ και καίγομ’ ολοένα**
   **Τα έρημά μου τα σωθικά/ μου τα ’χεις πληγωμένα**
   (You’ve lit a fire in me/ and I’m constantly burning
   My poor innards/ you’ve injured them)

3. **Με πλήγωσες και δεν ξεχνώ/ που τόσο έχω κλάψει να γίνει η κατάρα μου/ φωτιά και να σε κάψει**
   (You’ve hurt me and I can’t forget/ how much I’ve cried
   may my curse turn/ into fire and burn you)

4. **Με τα φρύδια τα σμιχτά/ τα ματάκια τα σβήστα**
   **μου ’χεις κάψει την καρδιά μου/ και πονούν τα σωθικά μου**
   (With your joined eyebrows/ and your sultry eyes
   you’ve burnt my heart/ and my innards hurt)

**Remarks**

The metaphor *FIRE/HEAT* seems obviously universal, and several of the metaphorical expressions in the corpus are rather conventional in Greek. Few of these specific-level metaphors appear original or culture-specific. More impressive is the frequency of metaphors from this source domain in rebétiko, especially those involving the verbs *ανάβω*, *σβήνω* and *καίω*.

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360 Τα μαγεμένα μάτια σου (Markos Vamvakaris).
361 Γεννήθηκα για να πονώ (Kostas Virvos).
362 Ελενίτσα μου (Yiannis Dragatsis, alias “Ogdontakis”).
4.2.8 Emotion is a Physiological Force

The specific-level metaphor EMOTION IS A PHYSIOLOGICAL FORCE is the first encountered thus far in the corpus to focus on both cause and response, as listed by Kövecses. 36 words are involved; 19 verbs, 15 nouns, and 2 adjectives. In the category PHYSIOLOGICAL FORCE there are 451 instances where one of the specified words is involved in a metaphorical expression of emotion. The emotion-related metaphoricity of the investigated words in this source domain is high; the percentage constituting metaphorical expressions of emotion is 65 %. In Kövecses’s original notion of physiological forces only hunger, thirst, illness and agitation are included, but for the purposes of this study it is also expedient to include metaphors with source domains concerning other bodily functions and reactions. Hence, in addition to notions like ‘healing’, ‘illness’ and ‘thirst’, expressions with words such as ‘bleed’, ‘tears’ and ‘die’ have been included. Many of these expressions are metonymical since an actual bodily change often occurs as a result of an emotional state.

Table 8. Source domain: physiological force

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<th>metaphor</th>
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<td>1 (11%)</td>
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<td>3 (33%)</td>
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<td>(100%)</td>
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<tr>
<td>µατώνω</td>
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<tr>
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<td>(24%)</td>
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<td>246</td>
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**heal (υ)γιάνω)**

Source: ‘heal’; target: make happy, take away sorrow; intransitively: enjoy, recover health. Out of the 40 instances of the verb (υ)γιάνω, 31 are metaphors of emotion and 9 are literal expressions. The verb γιάνω stands metaphorically for either gratification of positive emotion or removal/reduction of negative emotion. It is used both transitively (1) and intransitively (2). The entities seeking to be healed are usually persons (2) or their hearts (1), and (more rarely) a metaphorical wound or yearning and emotional pain, while the proposed agents of healing are other persons – usually the object of unrequited love – and their kisses or words (1), or less frequently drinking, music or sorceresses and their herbal remedies. In Greek this metaphor is commonplace and conventional, but even though it occurs in other languages as well, the high frequency with which it is used in Greek, and in particular in rebétiko song texts, is noteworthy.

1. Πες µου γλυκά λογάκια/ και δώ' γλυκά φιλάκια να γιάνεις την καρδιά µου/ µονάκριβη κυρά µου

363 The notion Χάρος/Χάροντας is of course already a metaphor for death.
364 Με τις μυρωδιές σου (Markos Vamvakaris). Kounadis (2005:183) transcribes και δω' γλυκά φιλάκια (and two sweet kisses), but I hear δω', a non-standard form of δώσε/δώσ (imperative of "give").
(Tell me sweet little words/ and give sweet kisses
to heal my heart/ my one and only lady)

2. Μη με πληγώνεις και πονώ/ ώσε με για να γιάνω
Καθημερινώς αισθάνομαι/ ποις τη ξοή μου χάνω365
(Don’t wound me, because I hurt/ let me heal
Every day I feel/ I’m losing my life)

cure (γιατρεύω)
Source: ‘cure’; target: make happy, take away sorrow. There are 17 occurrences of the verb γιατρεύω, only 1 of which is literal and the remaining 16 all metaphors of emotion. Γιατρεύω is partly synonymous with the above γιαίνω, but with an additional connotation of medical cure, as it derives from the noun γιατρός (σιατρός) ‘doctor’. Unlike γιαίνω, γιατρεύω is found also in the imperfect aspect, which means that the verb is used in almost all tenses. It occurs in both active and passive voice. As with γιαίνω, the recipients of the treatment are usually persons seeking a cure (2), their hearts (1), or metonymically their heartaches and yearnings. The agents of healing are again usually the objects of unrequited love or their kisses (2) or words, and occasionally wine, hookahs (1) or love in the abstract.

1. Αργιλέ μου, πες τι φταίω/ που φομάρω κι όλο κλαίω
Αχ, περήφανε λονιά μου/ γιατρεύς μου την καρδιά μου366
(My nargileh, tell me how am I to blame/ smoking and crying all day
Oh, my proud hookah/ cure my heart for me)

2. ‘Ένα γλυκό φιλάκι σου/ βγάλε απ’ το στομάτικ σου
μη θες να με παιδεύεις
εσ’ για μένα είσαι γιατρός/ εσ’ θα με γιατρέψεις367
(one sweet little kiss of yours/ give me from your little mouth
don’t wish to torment me
to me you are a doctor/ you’re the one that’ll cure me)

cure (γιατρεύα)
Source: ‘cure’, ‘remedy’; target: deliverance from negative emotion/event. There is 1 literal expression with the noun γιατρεύα in the corpus, and 6 metaphors of emotion. ‘Cure’ or ‘remedy’ is a common source domain for either ‘deliverance from negative emotion’ (1) or ‘gratification of positive emotion’ (2) in the corpus.

365 Μη με πληγώνεις και πονώ (Markos Vamvakaris).
366 Αργιλέ μου γιατί σβήνεις (Stelios Chrisinis).
367 Μάγκικο μελαχρινό (Markos Vamvakaris).
and a conventional metaphor deeply entrenched in Greek conceptual language. It is always a person that seeks the cure, in most cases for sorrow and unrequited love (1 and 2).

1. Τα ματάκια της, τα φρυδάκια της/ τα σγουρά μαύρα μαλλάκια της μ’έχουν κάψει την καρδιά μου/ και δεν βρίσκω πια τη γιατρεία μου368 (Her sweet eyes, her sweet eyebrows/ and her curly black hair they’ve burnt my heart/ and I can find no cure any more)

2. κι όλο λειώνω απ’ την αγάπη που ’χω στην καρδιά και χωρίς αυτήν ποτέ δε θα ’βρω γιατρεία369 (and I keep melting from the love I have in my heart and without her I’ll never find a cure)

**make dizzy (ζαλίζω)**

*Source: ‘make dizzy’; target: be overwhelmed by emotion; lose one’s balance. The verb ζαλίζω is used both in active and in passive voice. There are 4 literal instances, 4 metaphorical expressions from other source domains, 10 clear metaphors of emotion, and 3 expressions with more or less double meaning. The expressions with ζαλίζω denote both positive emotions – desire/love in (1) – and negative– anger and jealousy in (2). Different aspects are highlighted accordingly; with positive emotions the metaphor highlights the notion of being mesmerised – by a person, or his/her beauty, caresses, or dancing *inter alia* –, whereas with negative emotions, as in the single instance in (1), the feeling of being blinded by emotion is conveyed.*

1. ‘Ένας μαγνήτης είναι η ματιά σου/ ζαλίζει, ξεμυαλίζει σαν κοιτάς με μένα χρόνια τώρα βασανίζεις με κοροϊδεύεις κι όλο λες πως μ’ αγαπάς370 (Your glance is a magnet/ it bewilders, it seduces when you look but for years you’ve been tormenting me you fool me saying that you love me)

2. ‘Εμαθα πολλά μικρό μου/ που ζαλίζουν το μυαλό μου371 (I’ve learned a lot, my dear/ that stuns my mind)

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368 Ταταυλιανή τσαχπίνα (Antonis Diamantidis, alias "Dalgas").
369 Μα χαθείς σε τεταμήνεισ (Panayiotis Tountas).
370 Μπύρα κατά του Ποτέ (Vasilis Tsitsanis).
371 Εμαθα πολλά μικρό μου (Vasilis Tsitsanis).
fall/make ill (αρρωσταίνω)
Source: ‘fall/ make ill’; target: feel/cause emotional pain. The verb αρρωσταίνω occurs in its literal sense in only 2 instances, as a metaphor of emotion in 8 instances, and as double entendre 3 times. It is used both intransitively (1) and transitively (2), in the latter case with persons or their hearts as objects. The causes of illness are other persons, their eyes and their spitefulness. This is a conventional metaphor that can be used to depict positive emotions such as desire and love, as well as negative emotions such as sorrow and disappointment. Often it is difficult to distinguish between the instances of depiction of positive and negative emotions, since the emotional disposition depends on the outcome of the events and the attitudes of the subject and/or object of the emotions.

1. Τα ματάκια σου τα δυο/ δεν τα βλέπω κι αρρωστώ
    σαν τα βλέπω με τρελαίνουν/ και στον Άδη με πηγαίνουν
    (Those two eyes of yours/ when I don’t see them I fall ill
    when I see them they drive me crazy/ and they take me to Hades)

2. Μη με κοιτάς στα μάτια/ γιατί ζαλίζοµαι [...]
   /Γιατί με αρρωστάινεις/ μικρή, στ’ ορκίζοµαι
   (Don’t look me in the eyes/ because I get dizzy [...]
   /Because you make me ill/ my dear, I swear to you)

[make] bleed (ματώνω)
Source: ‘bleed’; target: hurt, feel emotional pain. The verb ματώνω is a very common metaphor for emotional pain caused by any of the more intense emotions, both positive and negative. It occurs 12 times in the corpus, and only as a metaphor for emotional pain caused by grief, sorrow and disappointment. It is a reasonable assumption that ‘bleed’ is a potentially universal metaphor, in Kövecses’s view, since it is encountered in many languages. It is also a quite conventional one, although possibly more elaborated in some languages, among them Greek, than in others. The location of the bleeding is occasionally specified as the heart or chest. The causes include other people, poverty, and in isolated instances a hookah, an evocative moslem call-to-prayer fraught with personal associations (1), and a metaphorical cloudy Sunday (2).

1. Σαν βγαίνει ο χότζας στο τζαµί/ αργά σαν σουρουπώνει
    όταν θα πει το Μπιρ Αλλάχ, Μπιρ Αλλάχ/ το στήθος μου ματώνει

372 Ελενίτσα μου (Yiannis Dragatsis, alias “Ogdontakis”). In this verse the verb appears in the non-standard form αρρωστώ, which is probably used here for reasons of metre and rhyme.
373 Ελα-έλα (Markos Vamvakaris).
374 Μπιρ Αλλάχ (Ioannis Stamoulis).
(When the hodja comes out at the mosque/ late at twilight
and when he calls out ‘Bir Allah’/ my chest bleeds)

2. Ἐίσαι μια μέρα σαν κι αυτή/ που ἵμασα τὴν χαρά μου
Συννεφιασμένη Κυριακή/ ματώνεις τὴν καρδιά μου375
(You are a day like the one/ when I lost my joy
Cloudy Sunday/ you make my heart bleed)

blood (αίµα)
Source: ‘blood’; target: emotional pain. Of the 24 instances of αίµα, 16 are
metaphors of emotion, 5 are other metaphorical expressions, and 3 are literal. In
the metaphorical expressions of emotion αίµα is commonly combined with a
variety of verbs; as a subject of στάζω ‘drip’ (1) and as an object of χύνω ‘shed’,
βάφω ‘paint’, πίνω ‘drink’, and πληρώνω (με αίµα) ‘pay (with blood)’ (2). ‘Blood’
is likely to be a conventional, and also potentially universal, metaphor with many
target domains other than emotion, but emotion is by far the most common target
in the rebétiko corpus.

1. Αυτή η καρδιά που πλήγωσε/ στάζει ακόμα αίµα
κι έβαψα το μαντίλι μου/ και το ‘στειλά σε σένα376
(This heart that you hurt/ is still dripping blood
and I’ve dyed my scarf/ and sent it to you)

2. Τη ζωή μου έπαιξα με σένα/ τη ζημία σου πλήρωσα με αίµα377
(I gambled my life on you/ I paid for the damage you did with blood)

be lost (χάνομαι)
Source: ‘be/get lost’, ‘perish’; target: be confused, be out of control and/or power;
feel grief, despair. There are as many as 69 occurrences of the notion in the corpus,
39 of them are metaphors of emotion, 3 are other metaphorical expressions, 24 are
literal, and 3 are ambiguous. The passive voice, χάνομαι, denotes being lost or
perishing, and is used metaphorically for loss/lack of control, or the feeling of
grief and despair. The active voice χάνω (το νου etc.) is found in the source
domain of INSANITY. Χάνομαι is commonly combined with one or more other
verbs that literally or metaphorically reinforce its the meaning as illustrated below.

375 Συννεφιασμένη Κυριακή (Vasilis Tsitsanis).
376 Το κόκκινο μαντίλι (Vasilis Tsitsanis).
377 Παίξτε μπουζούκια, παίξτε βιολία (Vasilis Tsitsanis).
1. **Όταν σου ’λεγα με πόνο/ χάνομαι για σένα λειόνω**
   έριχνες τα μάτια σου μικρή μου χαμηλά
   κοίταξες να πάρεις κάποιου άλλου τα φιλιά**378**
   (When I used to tell you in my pain/ that I’m lost because of you, I’m melting
   you would lower your eyes/ and sought to gain someone else’s kisses)

2. **Χάνομαι, σβήνω, δε ξέρω τι θα γίνω**
   Γυρνώ πια απελπισμένος, στημή δεν σε ξεχνώ**379**
   (I perish, I’m consumed, I don’t know what’ll become of me
   I wander in despair, I can’t forget you for a moment)

3. **Έλα, κούκλα μου, ξανθούλα/ πια να σε χαρώ**
   χάνομαι, πεθαίνω, λειώνω/ φως μου, δε βαστώ**380**
   (Come on, my beauty, little blondie/ let me enjoy you
   I’m lost, I’m dying, I’m melting/ I can’t bear it anymore, my light)

4. **Με μάρανε, μανούλα μου/ χάνομαι, δεν θα ζήσω**
   και με πικρό παράπονο/ τα μάτια μου θα κλείσω**381**
   (He’s made me wither, dear mother/ I’m lost, I will not live
   and with a bitter complaint/ I will close my eyes)

5. **Αχ, πεθαίνω για το λάγνο σου φιλί**
   χάθηκα, τρελάθηκα, στον ερωτά σου βάλθηκα**382**
   (Oh, I’m dying for your lustful kiss
   I’m lost, I’ve gone crazy, I’m entangled in your love)

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**die [kill] (πεθαίνω)**

*Source: ‘die’; target: feeling grief, despair; be destroyed by emotion (heartache,
grief, despair). Most of the 105 instances of πεθαίνω are literal, but 38 are meta-
phorical expressions of emotion, 13 have a double meaning, and 3 are metaphors
with other target domains. In the present tense the verb πεθαίνω is mostly used
metaphorically, while in the past sense it is used almost exclusively literally.
Remarkably the verb is often used transitively in colloquial Greek in apparent
defiance of its literal meaning, as in (2).**383** In (1) πεθαίνω depicts the negative

378 Μη μου λες γιατί ξεχνάω (Kostas Skarvelis).
379 Ζητώ παντού ο καμιάνος (Markos Vamvakaris).
380 Σε μια ξανθούλα (Stellakis Perpiniadis).
381 Μ’ εδωκες σε πλούσιο (Kostas Skarvelis). Once again μανούλα μου is used literally, even though
   in most cases it is merely an exclamation that is not directed to a mother (cf. fn 315).
382 Χάθηκα τρελάθηκα (Panayiotis Tountas).
383 Cf. the transitive use in colloquial Greek of γελώ, normally intransitive ‘I laugh’, but with a direct
   object ‘I deceive’ (thus in the corpus: Χαρικλάκι, πώς με γέλασες). Sometimes such colloquial usage
emotion of disappointment and sorrow, whereas in (2) the notion has an oddly positive connotation of admiration and excitement.

1. Κάτι κρύβεις μέσα στην καρδιά σου/ το διαβάζω στη ματιά σου
   Μήπως με βαρέθηκες, να φύγω/ μη με κάνεις να πεθαίνω λίγο-λίγο?
   (You’re hiding something in your heart/ I read it, I can see it in your eyes
    Perhaps you’re bored with me, shall I leave/ don’t make me die little by little)

2. Με τρελάνεις, με πεθαίνεις/ με τον όμορφο χορό σπάς’ τα όλα, σπάς’ τα όλα/ και θα τα πληρώσω εγώ
   (You drive me crazy, you’re killing me with your lovely dance
   break it all, break it all/ I’ll pay for it)

**eat (τρώω)**

Source: ‘eat’, ‘gnaw’; target: ruin, wear down, bother. The verb τρώω is frequently used in colloquial Greek in the same way as ‘gnaw’ or ‘eat away at’ is in English, and not always in expressions concerning emotion. Of the 41 instances in the corpus only 6 are literal, 18 are metaphors of emotion, and 17 are metaphors with other target domains. The agent in the metaphors is rarely a person, but more often an abstraction denoting emotional pain (ντέρτι, βάσανο, σκλέτι, μαράζι, σαράκι, µεράκι, πόνος) as in (1) and (3), or other negative emotions like jealousy or suspicion (2). The objects of the metaphor are in most cases persons, and on some occasions life, a heart or innards (1).

1. Γιατί, γιατί μου το ’κρυψες/ το ντέρτι της καρδιάς σου
   που μάρανε τα νιάτα σου/ και τρώει τα σωθικά σου;
   (Why, why did you hide it from me/ the longing of your heart
    that has withered your youth/ and eats away at your innards?)

2. Με τρώει κάποια μαύρη υποψία/ πως άλλος την καρδιά σου κυβερνά
   και αν αυτό είναι η αλήθεια/ δώσ’ μου μαχαίρια στα στήθια
   πριν γκρεμίσου τα όνειρά μου τα χρυσά
   (A certain black suspicion is eating away at me
    that someone else rules your heart
    and if that is true/ give me a stab in the chest before my golden dreams crumble)

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384 Κάθε βράδυ πάντα λυπηµένη (Vasilis Tsitsanis).
385 Παλαµάκια-παλαµάκια (Yiorgos Mitsakis). The phrase τα σπάω (όλα), ‘break it (all)’, is idiomatic and means ‘to party’, ‘to go on a spree’.
386 Γιατί, γιατί μου το ’κρυψες (Nontas Yiannakas).
387 Της ταβέρνας το ρολόι (Vasilis Tsitsanis).
3. Λαβωματιές με γέμισες και μ’ έφαγαν οι πόνοι και στη φωτιά που μ’ έριξες τίποτα δε με σώνει 388
   (You covered me in wounds/ and the pains have eaten away at me
   and from the fire you cast me into/ there’s nothing that can save me)

**laugh** (γελώ)
*Source: ‘laugh’; target: feel joy/happiness.* The 40 instances of emotion-related figurative use of the verb γελώ are mainly metonymical; there are as many as 20 occurrences of clear metonymies, and 20 of the examples can be interpreted both literally and figuratively. That leaves 9 clearly literal instances and 4 metaphorical expressions with target domains other than emotion. In the metaphors/metonymies of emotion, laughter denotes joy and can be located not just in the face (specifically the lips), but also the heart. In the example below, γελώ could be interpreted both literally and figuratively; a metonymic sense would not exclude a literal meaning, but would mainly focus on the lack of joy.

1. Τα χείλη μου δε γέλασαν μια μέρα/ δε βρήκα ποτέ κανέναν τόσοντά την καρδιά 389
   (My lips haven’t laughed one single day/ I found comfort nowhere
   torments, grief and pains/ have wounded my heart forever)

**sigh** (αναστενάζω)
*Source: ‘sigh’; target: feel despair, sorrow, resignation; yearn, long for.* The verb αναστενάζω is a common metonymy in everyday Greek. It occurs in 19 metonymical expressions of emotion in the corpus. This compares with just one metaphor, 3 literal uses, and 6 instances that can be interpreted either literally or figuratively. There are echoes of folk song expression in some of this usage (cf. 4.5.5 Similarities between Metaphors in the Corpus and those in Erotokritos and Greek Folk Song). In (1) αναστενάζω denotes the pain of unrequited love. By contrast, in (2), it stands for despair bordering on madness, at defeat in war, undignified behaviour for an emperor. Both instances are expressions denoting emotion through bodily reaction, where the bodily reaction itself cannot be excluded.

1. Ως πότε δεν θα μ’ αγαπάς και δεν θα με κοιτάζεις και γι’ άλλονε, μικρούλα μου/ θα κλαις, θα αναστενάζεις 390
   (How long will you not love me/ and not look at me
   and over someone else, my little one/ will you cry and sigh)

388 Αντιλαλούντατα τα βουνά (Eftichia Papayiannopouloou).
389 Σε ποιον να πω τον πόνο μου (Markos Vamvakaris).
390 Θα σε πλανάψω μια φορά (Kostas Skarvelis).
2. **Ο Χιροχίτο αναστενάζει/ Χίτλερ, Μουσολίνι, κράζει πα’ η νίκη, πα’ η δόξα/ σίγουρα θα μου ‘ρθει λόξα**

(Hirohito sighs/ Hitler, Mussolini, he cries
gone is victory, gone is glory/ I’m surely going crazy)

**moisten (βρέχω)**

*Source: ‘moisten’; target: manifest (negative) emotion (such as sorrow, grief).*

There are in the corpus only 9 instances of the verb βρέχω in the sense of ‘moisten’ (cf. ‘rain’ under NATURAL FORCE). 3 of those instances concern target domains other than emotion, 3 are ambiguous as to metaphoricity, 1 is literal, 1 is a metaphor and 1 a metonymy of emotion. In the instances of metaphor/metonymy of emotion the moistened objects include a bouzouki (1), a plectrum, or eyes wet with either tears or blood. The following example could be interpreted metaphorically, literally, or as a double entendre.

1. **Απόψε το µπουζούκι µου/ µε δάκρυα θα βρέξω
θυμήθηκα τα νιάτα µου/ και κάθισα να παίξω**

(Tonight I will wet/ my bouzouki with tears
I remembered my youth/ and sat down to play)

**tear (δάκρυ)**

*Source: ‘tear’; target: grief, sorrow, and dejection.* The noun δάκρυ occurs 59 times; the verb δακρύζω and the participle δακρυσµένος a further 23 times. Regarding the word δάκρυ, it is much more difficult to distinguish its figurative use in the expression of grief, sorrow, and dejection from its literal use. Sometimes it is clearly figurative (11 instances, see example 1), while in one instance the literal meaning is intended and actual tears are involved (10). There is also one emotion-related simile. In the vast majority of cases, δάκρυ is actually a metonymy for the emotion of ‘sorrow, dejection, and/or disappointment’, where we can neither exclude nor take for granted the literal meaning of the tears (46 instances). Furthermore, these expressions often involve the word µαύρο (7 times) and other words describing negative emotions as e.g. darkness. When used figuratively, δάκρυ can also denote concern for a person, as in example (9). The metaphor δάκρυ can denote either the Cause of emotion, the Response to emotion, or both Cause and Response, as illustrated in the following recurrent expressions:

- φέρνω δάκρυ, ποτίζω µε δάκρυ, πνίγω/-οµαι στο δάκρυ
  with a focus on the Cause of the emotion, the ‘tears’, which is often a person (1-2)

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391 *Η µαύρα* (Kostas Roukounas). In this verse the unusual noun λόξα for madness is surely used because it rhymes with δόξα.

392 *Απόψε το µπουζούκι µου* (Michalis Yenitsaris).

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115
• χύνω δάκρυ, κλαίω με (μαύρο) δάκρυ, πίνω δάκρυ, βρέχω με δάκρυα with a focus on both Cause and Response, i.e. the person feeling the emotion (3-6)
• πνίγω το δάκρυ, διώχνω το δάκρυ, στέρεσαν τα δάκρυα with a focus on Response, i.e. handling the emotion (7)
• τρέχει το δάκρυ, (αργο)κυλά το δάκρυ, στάζει το δάκρυ, χύνεται το δάκρυ, το δάκρυ ποτάμι/βροχή, με πνίγει το δάκρυ literal or figurative ‘tears’ as an actor in expressions of emotion (8-10); (8) and (10) focus on Response, while (9) focuses on Cause.

1. τα παλιά σου γράμματα φιλώ, Χριστίνα μου/ και πνίγοµαι στο δάκρυ
(I kiss your old letters, dear Christina/ and I’m drowning in tears)

2. Σ’ ένα κλαδί του μενεξέ/ κρέμασα την ελπίδα την ποτίζα με δάκρυα/ και προκοπή δεν είδα
(On a sprig of violet/ I hung my hope I watered it with tears/ but I’ve seen no benefit)

3. Εγώ αντί να πιω κρασί/ πίνω τα δάκρυά μου και με μεθούνε οι καηµοί/ που έχω στην καρδιά μου
(Instead of drinking wine/ I drink my tears and the sorrows of my heart/ are getting me drunk)

4. Αίσιο με δάκρυα και καηµό/ κι έναν πικρό αναστεναγµό
(I say with tears and sorrow/ and a bitter sigh)

5. Μες στης ταβέρνας τη γωνιά για σένα πίνω για την αγάπη σου ποτάµια δάκρυα χύνω
(In a corner of the tavern I drink for you for your love I shed rivers of tears)

6. Τη µάνα µου θυµόµουνα/ και έχω τα µάτια µου ξενιτιά/ ποτέ δε βρήκα άκρη
(I would remember my mother/ and shed black tears in my miserable exile/ I never found a way out)

393 Χριστίνα (Vasilis Tsitsanis).
394 Θέ να σε κάνω µενεξέ (Panayiotis Tountas/Yiannis Berndakis).
395 Από τα πολλά φαρµάκια (Stelios Chrisinis).
396 Μ’ έναν πικρό αναστεναγµό (Vasilis Tsitsanis).
397 Σαν µαγεµένο το µυαλό µου (Dimitris Gogos, alias “Bayianderas”).
398 Πολλά είδανε τα µάτια µου (Markos Vamvakaris).
7. δεν σ’ αντέχει η καρδιά μου/ στέρεψαν τα δάκρυα μου
έπαψα για σένα να πονώ

(my heart can’t stand you/ my tears have dried up
I’ve stopped hurting for you)

8. Η καρδιά μου συννεφιάζει/ τρέχουν τα δάκρυα βροχή

(My heart is clouding over/ the tears fall like rain)

9. Μανούλας δάκρυ δεν έχει στάξει/ μες στο χλομό μου το πρόσωπο

(A mother’s tear has never fallen/ on my pale face)

10. Τι ομορφή που είσαι όταν κλαίσ/ το δάκρυ σαν διαμάντι αργοκυλάει

(How beautiful you are when you cry/ the tear like a diamond, falls slowly)

Remarks

Many of the figurative expressions belonging to the source domain PHYSIOLOGICAL FORCE are conventional, as reflected in their frequency in the corpus. The majority might also be plausibly supposed to be universal. The conventionality of the metaphors in this category is not quite as high as in those preceding. A wide range of emotions is expressed by metaphors from this source domain, both positive and negative, from sorrow, grief, despair, resignation, irritation, to yearning, happiness and joy, as well as emotional pain and deliverance from it.

399 Σκλάβα δική σου δεν θα γίνω εγώ ποτέ (Prodromos Tsaousakis).
400 Ξημερώνει και βραδιάζει (Vasilis Tsitsanis).
401 Φτωχή καρδιά πώς δε λυγίζει (Prodromos Tsaousakis).
402 Τι ομορφή που είσαι όταν κλαίσ (Christos Kolokotronis).
4.2.9 *Emotion is Physical Agitation*

Physical agitation generally stands for fear, but occasionally also for other emotions like shyness. There are 4 noteworthy words from the corpus for present purposes, 3 verbs and 1 noun. PHYSICAL AGITATION is very similar to PHYSIOLOGICAL FORCE, except that AGITATION also exercises a form of incapacitating influence, bodily or mental, that renders its victims unable to act normally. In the category PHYSICAL AGITATION there are 11 instances where a specific word is involved in a metaphorical expression of emotion. The emotion-related metaphoricity of the investigated words in this source domain is very high, the percentage being 92%.

Table 9. Source domain: physical agitation

<table>
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<th>Expression</th>
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<th>metaphor</th>
<th>other trope</th>
<th>simile</th>
<th>literal/metaphor</th>
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<td>1</td>
<td>2</td>
<td></td>
<td>12</td>
<td></td>
</tr>
</tbody>
</table>

**tremble (τρέµω)**

*Source: ‘tremble’; target: feel fear; feel excited, affected.* The verb ‘tremble’ is found 8 times, 1 in its literal sense and 7 in a metaphorical sense. In (1) the target is the emotion fear, the conventional target meaning of the metaphor. The verb here is transitive and it has the emotion ‘rage’ as an object. The metaphor in (2) is somewhat novel, using the conventional and universal primary metaphor to form the creative specific-level metaphor TREMBLING IS EXCITEMENT. The verb is used intransitively in (2), and has, as is usual, a person as its subject. Both target domains use the same mapping, and the highlighted aspect is the physical result of the experienced emotions.

1. Κλαίνε στα χαρέµια οι σκλάβες/ τρέµουν την οργή του πασά
   Κλαίνε στο σαράι οι αγάδες/ ποθούσαν της Σεράχ την οµορφιά

   (The slave girls in the harems are crying/ trembling at the pasha’s rage
   The agas are crying in the seraglio/ yearning for the beauty of Serah)

---

403 Η Σεράχ (Vasilis Tsitsanis).
2. Τρέµω απ’ την αγάπη σου, κυρά μου
σβήσε μου, ξανθούλα, τη φωτιά μου
(I tremble with love for you, my lady
little blondie, put out my fire)

redden (κοκκινίζω)
Source: ‘redden’, ‘blush/flush; target: feel shy; excited/affected by emotion (love).
There is only 1 occurrence of this verb in the corpus, and it can be construed as
both literal and figurative; the cheeks in the verse below might literally blush, but
there is also a connotation of excitement and/or shyness inherent in this
conventional and universal metonymy of a bodily reaction for an emotional state.

1. Τα μάγουλά του κοκκινίζουν και με σφάζουν
η ομορφιά του μ’ έχει κάνει σαν τρελή
(His cheeks blush and they slaughter me
his beauty has made me like a madwoman)

Remarks
The source domain PHYSICAL AGITATION is a very small category with few
expressions and few instances, but with a very high metaphoricity. The high
metaphoricity is consistent with the conventionality, as well as the presumable
universality, of the metaphors. The metaphors deal with various emotions, both
positive and negative.

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404 Σε μια ξανθούλα (Stellakis Perpiniadis).
405 Το χασαπάκι (Markos Vamvakaris).
4.2.10 Emotion is a Burden

This is quite a small category with few specific source-domain expressions found in the corpus, but a more substantial number of instances. There are 8 words; 4 verbs, 1 noun, 2 adjectives, and 1 adverb. In the category BURDEN there are 52 instances of their use in a metaphorical expression of emotion. The emotion-related metaphoricity of the investigated words in this source domain is quite high; the percentage being 66 %. ‘Burden’ is a source domain commonly used to describe emotional stress and difficulty, and the conceptual metaphor DIFFICULTIES ARE BURDENS is highly conventional and most likely universal. The difficulty of finding a literal word for the target domain designated by this source domain shows how deeply embedded the conceptual primary metaphor DIFFICULTIES ARE BURDENS is in our thought. There seems to be no way to express the verbal action of this emotion without using metaphorical expressions.

Table 10. Source domain: burden

<table>
<thead>
<tr>
<th>Expression</th>
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<th>metaphor</th>
<th>other</th>
<th>trope</th>
<th>simile</th>
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<td>79</td>
</tr>
</tbody>
</table>

Heavy (βαρύς)

Source: ‘heavy’; target: harsh, severe, difficult. The adjective βαρύς occurs 39 times in the corpus, of which only 4 instances have a literal meaning, 25 are metaphorical expressions of emotion, and 10 are metaphorical expressions from other source domains. The entities qualified by the adjective ‘heavy’ vary extensively; of the 21 different entities, ‘pain’ (variously expressed) is the most frequent (1), while others consist of more elaborate noun phrases such as τον χωριστικό η ώρα ‘the hour of parting’ (2), and τα ξένα χέρια ‘the hands of strangers’. This metaphor is highly conventional in Greek and most probably common in other languages as well.

1. Κρύβω τον πόνο το βαριά μες της καρδιάς τα βάθη
Γιατί το ξέρω θα γαρεύ/o κόσμος αν το μάθει 407
(I hide the heavy pain/ in the depths of my heart
For I know that people/ will be glad to hear of it)

2. Είναι βαριά κι αβάσταχτη του χωρισμού η ώρα
στο βίο μου το σκοτεινό/ έχω το μαύρο ουρανό
για συντροφία μου τόρα 408
(Heavy and unbearable is the hour of parting
in this dark life of mine/ I now have the black sky
as my companion)

_heavily (βαριά)
Source: ‘heavily’; target: harshly, severely, with difficulty. 15 of the 20 instances
of the adverb βαριά are metaphors of emotion, 4 are other metaphorical
expressions, and 1 is literal. The adverb is often compounded with the verb
(ανα)στενάζω (2), but also with other verbs, to express various emotionally
burdensome situations and events, or difficulties in life. ‘Heavily’ does not have
the same connotation in English as in Greek, and another adverb, such as ‘harshly’
or ‘severely’, is often required to denote the burdensome emotions or actions
involved (1). The extensive use of the conventional metaphorical expression βαριά
in Greek might indicate culture-specificity, even though the source domain
BURDEN seems to be universal.

1. Να με γελάς κουράστηκα/ βαριά σε καταράστηκα
Απ’ τη ζωή μου πέρασες/ με τσάκισες, με γέρασες 409
(I’m tired of your deceiving me/ I’ve cursed you harshly
You passed through my life/ you broke me, you aged me)

2. Κλάιγω και βαριαστενάζω/ και τη θάλασσα κοιτάζω
για δύο μάτια ζαχαρένια/ που μου λείπουνε στα ξένα 410
(I cry and I sigh heavily/ and I look out to sea
for two sugar sweet eyes/ that have left me for foreign lands)

_load, weigh down (φορτώνω)
Source: ‘load’, ‘weigh down’; target: emotionally burden, oppress. There are 10
occurrences of the verb φορτώνω, 5 are metaphors of emotion, 2 are other meta-
phors, and 3 are expressions in their literal sense. Metaphorically, ‘load’ can be

407 Κι αν γελάω είναι φέρμα (Evangelos Atraidis).
408 Θέλω να είναι Κυριακή (Vasilis Tsitsanis).
409 Γιατί με ζώνησε πριν (Vasilis Tsitsanis).
410 Θάλασσα ιστώσι (Panayiotis Tountas).
used also in its passive voice with an indirect object, and denote ‘being a burden to someone’ (2). As all metaphorical expressions in the specific-level source domain EMOTION IS A BURDEN, ‘load’ is exclusively applied to negative emotions.

1. Όλα τα βάρη σου, ζωή/ τα φόρτωσες σ’ ένα κορμί τόσο φαρµάκι, βρε ζωή/ πού θέλεις να τα βάλω 411
   (All your burdens, life/ you’ve loaded on to one body so much poison, oh life/ where do you expect me to put it)

2. Πάψε πια να με ζαλίζεις/ και μη μου φορτώνεσαι γιατί σ’ έχω καταλάβει/ αχ, πως δεν συµµορφώνεσαι 412
   (Stop befuddling me at last/ and don’t keep bothering me because I’ve got you figured out/ oh, that you won’t be brought into line)

Remarks

Metaphors from this source domain exclusively treat negative emotions concerning difficulties and oppression of various sorts and degrees. The metaphorical expressions are almost exclusively conventional, and there is reason to believe that this specific-level source domain is potentially universal.

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411 Συρµατοπλέγµατα βαριά (Efthicia Papayiannopoulou).
412 Τα δικά σου σφάλµατα (Zacharias Kastmatis). Μη μου φορτώνεσι would literally mean ‘don’t load yourself on to me’.
4.2.11 Emotion is a Physical Force

Metaphors focusing on the Cause of emotion mainly deal with the way emotions arise. One such cause is the physical effect of e.g. mechanical, electric, gravitational, or magnetic force. Here we find verbs like ‘hit’, ‘drag’ and ‘beat’, but also quite specific nouns such as ‘magnet’, ‘machine’ and ‘knife’. The dividing lines between PHYSICAL FORCE and NATURAL FORCE are fluid (cf. 3.2.1. Emotion is a natural force), as are those between PHYSICAL FORCE and FIRE/HEAT, especially regarding words such as ‘warm’ and ‘hot’, and naturally also those between PHYSICAL FORCE and LIGHT AND DARKNESS. In this category 33 words are examined; 16 nouns, 13 verbs, 3 adjectives, and 1 adverb. These words are involved in 222 instances of metaphorical expression of emotion. The emotion-related metaphoricity of the investigated words in this source domain is medium, the percentage constituting metaphorical expressions of emotion being 53 %.
Table 11. Source domain: physical force

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<th>Expression</th>
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<td>χτυπού/έμα</td>
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<td>17 (33%)</td>
<td>1 (2%)</td>
<td></td>
<td></td>
<td></td>
<td>51</td>
</tr>
<tr>
<td><strong>total</strong></td>
<td>114</td>
<td>197</td>
<td>15</td>
<td>10</td>
<td>84</td>
<td></td>
<td>420</td>
</tr>
</tbody>
</table>
warm/hot (θερµός, ζεστός)

Source: ‘warm/hot’; target: affectionate, loving, lustful. Two synonymous verbs and the corresponding adjectives in this category are used in a rather different way; θερµαίνω/θερµός is used exclusively as a metaphor (16 instances), while ζεσταίνω/ζεστός is used both metaphorically (2 instances) and literally (1 instance). Θερµός, the more common word in the corpus, occurs together with αγκαλιά ‘embrace’/‘arms’ (1) as many as 14 out of 16 times, and the two remaining occurrences are with the word φιλιά ‘kisses’ and καλοριφέρ ‘heater’ (2).

1. Το πλούτος για τα µένανε είναι τα δύο σου µάτια και η θερµή σου αγκαλιά βασιλικά παλάτια
(Riches for me are those two eyes of yours and your warm embrace, royal palaces)

2. το πιο θερµό καλοριφέρ είν τα φιλιά σαν θα κοιµόµαστε, κουκλίτσα μου, αγκαλιά
(the hottest heater are our kisses as we’ll sleep, my little doll, in each other’s arms)

3. κι όταν το τζάκι µένε σπίτι σβηστό θα µε θερµαίνει το φιλί σου στο ζεστό
(and when the fireplace at home remains unlit your warm kiss will keep me warm)
encircle, gird (ζώνος)

Source: ‘encircle, gird’; target: inflict/impose negative emotion (from which escape is not possible). The verb ζώνος in encountered 6 times in the corpus, and all instances are metaphors of emotion. It is a conventional metaphor in Greek (derived from the noun ζώνη ‘belt’, and very common in idiomatic phrases like με ζώσανε τα μάυρα φίδια ‘black snakes have encircled me’. The emotions evoked using the verb ‘gird’ are depicted through various abstract or concrete entities such as pain/longing (1), snakes, poison, and barbed wire (2); the entities that cannot escape the emotions are mainly persons (1), but also a person’s body or heart (2).

1. Σαν συλλογιούµαι τα βράδια δεν κοιµούµαι γιατί µε ζώσανε οι καηµοί καθ’ όρα και στηµή

413 Ο κόσµος πλούτη λαχταρά (Kostas Skarvelis).
414 Μπήκε ο χειµώνας (Panayiois Tountas).
415 Μπήκε ο χειµώνας (Panayiois Tountas).
416 Τα βλέπων µου (Markos Vamvakaris).
(When I’m thinking I can’t sleep at night
for yearnings have encircled me every hour and moment)

2. Συμματοπλέγματα βαριά/ ζόνον τη δόλια μου καρδιά
(Heavy barbed wire/ is coiled around my poor heart)

magnet (μαγνήτης)
Source: ‘magnet’; target: object/event exerting emotional attraction. The noun μαγνήτης is found in 9 instances in the corpus, all figurative expressions of emotion, and they may be divided into 3 metaphors (1) and 6 similes (2). The entities compared to magnets in the similes and described as magnets in the metaphors are in most cases eyes (1), but occasionally also a person (2), or abstractions such as love, profligacy, and yearnings. The verbs connected with the noun ‘magnet’ (functioning either as a subject or an object of the verbs) are mainly the also metaphorical verbs ‘draw’ (2) and ‘magnetise’ from the source domain PHYSICAL FORCE, and the literal ‘resemble’. The entities attracted by the magnets are in all cases persons. The reason why there are twice as many similes as metaphors for this source might be simply metrical or may reflect reluctance to make a complete identification of the target with magnetic force, as in a metaphor.

1. Ένας μαγνήτης είναι η ματιά σου/ ξαλίζει, ξεμυαλίζει σαν κοιτάς μα μένα γρόνια τώρα βασανίζεις με κοροϊδέες κι όλο λες πως μ’ αγαπάς
(Your glance is a magnet/ it bewilders, it seduces when you look but for years you’ve been tormenting me you fool me always saying that you love me)

2. Σαν το μαγνήτη με τραβά μέσα στη γειτονιά της τα μάτια μου δε φεύγουν απ’ τα παράθυρά της
(Like a magnet she draws me to her quarter my eyes never leave her windows)

machine (μηχανή)
Source: ‘machine’; target: trickery, scheme (e.g. στήνω μηχανή σε κάποιον = set someone up). Of the 13 occurrences of μηχανή, 4 are literal and 9 are metaphors of emotion, all denoting some sort of trickery or deceit. The noun is combined with a great variety of verbs that all have to do with managing, understanding, setting up (1), or giving up on the scheme in question. Μηχανή occurs both in the singular and in the plural with the same meaning. This metaphor is part of the rebétiko

417 Συμματοπλέγματα βαριά (Eftichia Papayiannopoulou).
418 Μποέμισσα (Vasilis Tsitsanis).
419 Για μια μικρή μιλάμενη (Grigoris Asikis).
argot and is rather conventional in colloquial Greek. It highlights the ingenuity behind a machine and transfers it to the cleverness of a scheme.

1. Τρεις μέρες βασανίζομαι/ με τον Αμερικάνο
   για να του στήσω μηχανή/ το κόλπο να του κάνω.420
   (Three days I’ve been working hard/ on the American
to set him up/ to pull my stunt on him)

knife (μαχαίρι)
Source: ‘knife’; target: cause of emotional pain; deceit. The noun μαχαίρι occurs in 30 instances, most of them literal (18), but some figurative. Among the figurative expressions of emotion there are 7 metaphors and 1 simile (3). There are also 2 instances of double entendre and 2 instances of metaphor from source domains other than emotion. In (1) the emotions conveyed are bitterness at deceit, their expression being heightened by inclusion of φαρµάκι ‘poison’ in the same line. The ‘little knives’ in (2) denote a more general emotional pain caused by indifference and rejection by the object of the narrator’s desire. The simile in (3) brings forth emotional suffering caused by desire and possibly also unrequited love. The function of the noun μαχαίρι varies, and so do the verbs that it accompanies; as a subject the ‘knife’ can sparkle or slaughter and hurt someone, as an object it can be thrown or given as a remembrance, and as a complement (following verbs such as είµαι ‘be’, γίνοµαι ‘become’ etc.) it can refer to love, callous words, or the hands of strangers i.e. treatment by non-kin).

   The synonymous κάµα, ‘dagger’ (4), is not used figuratively, but in a threat that serves as a marker of intensity of emotion (love, desire, jealousy, disappointment or fear).

1. Φαρµάκι και μαχαίρι/ ενθύµιο μ’ αφήνεις421
   (Poison and a knife/ you leave me as a momento)

2. Σα μου πεις πως δε με θέλεις/ πως δε μ’ αγαπάς
   μαχαιράκια είναι τα λόγια/ κούκλα, που πετάς422
   (When you say that you don’t want me/ that you don’t love me
   the words are little knives/ my doll, that you throw)

3. Τα μάτια σου που λάµψουν/ σαν τ’ ουρανού τ’ αστέρια
   άποιος τα δεί τον σφάζουν, µικρούλα µου/ σαν κοφτερά µαχαίρια423

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420 To παιχνίδι του Αμερικάνου (Kostas Skarvelis).
421 Φαρµάκι και μαχαίρι (Babis Bakalis).
422 Τα παιδιά της γειτονιάς σου (lyrics: unknown, of smyrnaic origin).
423 Εσύ’ σαι θηλυκότερα (Dimitris Sensis).
(Those eyes of yours that sparkle/ like the stars in the sky 
tyey slaughter whoever looks at them, my dear/ like sharp knives)

4. Και μη μου γλιστράς σαν χέλι/ αφού ξέρεις πως μπορώ
με την κάµα μου στο χέρι να ’ρθω πάλι να σε βρω
(And don’t you slip away from me like an eel/ you know that I’m capable
of coming and finding you again/ with my dagger in my hand)

**crack (ραγίζω)**  
Source: ‘crack’; target: emotionally burst. The verb ραγίζω occurs 7 times and is
used only metaphorically. It occurs both transitively and intransitively, and the
things that ‘crack’ or ‘break’ are exclusively mountains or hearts. Thus, the
mountain that cracks in (1) symbolises, and is metaphorically caused by,
the narrator’s pain, and the unbroken hearts in (2) stand for society’s indifference, i.e.
lack of emotion, at the death of a vagrant.

1. Απάνω στο βουνό θα μείνω/ κι από τον κόσµο μακριά
θα κλάω μόνος, θα πονώ/ και θα ραγίζω το βουνό
(Up there on the mountain I will stay/ away from the world
I’ll cry alone, I’ll hurt/ and the mountain will crack)

2. Ένας αλήτης πέθανε/ στον πάρκο την πλατεία
μα ούτε μάτια εδάκρυσαν ούτε καρδιές εράγισαν
άραγε ποιος να ’ναι αιτία/ αχ, κακούργα κοινωνία
(A vagrant died/ in the square of the park
but neither did eyes shed tears/ nor did hearts crack
who might be the cause / oh, cruel society)

**hurt (πληγώνω)**  
Source: ‘to hurt, to wound’; target: emotional damage. The verb πληγώνω is used
in a literal sense only 4 times out of 51; interestingly 3 of these 4 instances are
participles (πληγωµένος), which might indicate that the participle formed from
this verb is not used as extensively in its metaphorical sense as the finite forms of
the verb with their 47 instances of metaphors of emotion. The metaphorical use of
‘hurt’ regarding emotions is the predominant way to describe emotional damage
caused by negative behaviour such as deceit. Thus it is quite possible that the
metaphor ‘hurt’ is both conventional and potentially universal. Although the verb
usually occurs in an intransitive form when the subject is the one feeling the pain,
it can in colloquial Greek occur intransitively also when the subject is the one

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424 Αερόπλανο θα πάρω (Panayotis Tountas).
425 Το βουνό (Loukas Daralas).
426 Ένας αλήτης πέθανε (Kostas Manesis).

128
causing the pain, as in (1). The entities that hurt, in transitive phrases, are either persons, other entities that stand metaphorically or metonymically for persons (2), such as the words or the eyes of a person, or the emotional pain itself in different words.

1. Δεν είναι πόνος να πονεί/ μαχαίρι να πληγώνει είναι φωτιά ο χωρισμός/ σε καίει και σε λειώνει 427
   (It isn’t a pain to hurt/ a knife to wound but parting is fire/ that burns and melts you)

2. Τα χρυσόξανθα μαλλιά/ τα βελουδένια μάτια με σφάζουν, με πληγώνουν με κάνουν κομμάτια 428
   (That golden hair/ those velvet eyes they slaughter me, they wound me/ they cut me to pieces)

wound (πληγή)

*Source: ‘wound’; target: emotional injury.* In the 18 occurrences of the noun πληγή, 4 instances of literal use and 1 double entendre are discerned. The remaining 13 instances are all metaphors of emotion. Πληγή is mostly found in a connection with adverbial phrases of place, e.g. μες στην καρδιά ‘in the heart’ or στα σωθικά μου (1). It is also often qualified by adjectives like αγιάτρευτη ‘incurable’, βαθιά ‘deep’, βαριά ‘heavy’, and μεγάλη ‘big’. The metaphor has been extended in (2) with the image of blood slowly dripping, which renders the impression of the pain stronger in this verse, whereas the English translation might come across as gruesome and at the same time almost comically melodramatic. The extension of the metaphor might be culture-specific, even though the metaphor in itself is likely to be universal.

1. για σε πονεί το στήθος μου, μικρούλα μου κι έχω πληγή βαθιά στα σωθικά μου 429
   (my chest is hurting for you, my dear and I have a wound deep in my innards)

2. Απ’ τις βαθιές μου τις πληγές/ το αίμα αργοσταλάζει και τώρα που ζητώ στοργή/ κανείς δεν με κοιτάζει 430
   (From my deep wounds/ blood is slowly dripping and now that I seek affection/ nobody looks at me)

427 Δεν είναι όνειρο η ζωή (Vasilis Tsitsanis).
428 Τα βελουδένια μάτια σου (Vasilis Tsitsanis).
429 Παγκρατιώτισσα (Panayiotis Tountas).
430 Περιπλανώµενη ζωή (Vasilis Tsitsanis).
strike (χτυπώ/-ίέµαι)

Source: ‘strike, hit’; target: have a negative impact, cause pain; in passive voice sometimes: cause oneself pain/thrash about. Of the 51 occurrences of the verb χτυπώ 33 are literal, 1 is a simile, and 17 are metaphors of emotion. The metaphor in (1) is part of an antithesis (cf. ‘downpour’ under 3.2.1 Emotion is a natural force); life’s vexations may cause negative emotions of sorrow and despair, but these are countered by singing (and the implied company of good friends) that evokes the positive emotions of joy and temporary relief from worries. Pain is seen to be mainly caused by inclement weather (metaphorically representing emotional pain) (1), poverty, the torments of life, or life itself. The entities afflicted are either persons – conveyed literally or metaphorically e.g. as a boat – the persons’ hearts or heads, or their mood. In the passive form, χτυπέµαι, the metaphor rather denotes the concept of distressing oneself or blaming oneself, e.g. for unfortunate events, or, as in (2), affliction caused by unrequited love.

1. Κι αν στην κοινωνία/ μας χτυπούν αλύπητα οι μπόρες μέσα στο τραγούδι/ φεύγουνε χαρούµενες οι ώρες431 (And if in society/ downpours strike us hard through singing/ the hours pass joyfully)

2. Είναι κρίµα να χτυπιέσαι και να κλαις Πάψε να τη συλλογιέσαι κι άλλη βρες432 (It’s a shame for you to beat yourself up and cry Stop thinking of her and go find another girl)

beat [up] (δέρνω)

Source: ‘beat up’, ‘thrash’; target: have a negative impact; emotionally hurt. As many as 19 of the 26 occurrences of the verb δέρνω are metaphors of emotion; 1 is a simile, and 6 have the literal sense of the word. Ομιλία usually occurs in its active voice with a great variety of agents that mainly denote pain (3) and difficulty. The agents of (1) and (2) are single instances in the corpus. The object of the action is typically a person, but occasionally also a body, or a figurative boat (2) or precipice. Emotional language can from an outsider’s point of view appear violent, and that is of course inherently true of the metaphor δέρνω (once again cf. ‘downpour’ under 4.2.1 Emotion is a natural force). In Greek this seems to be a conventional way of talking of emotions that does not strike us as particularly cruel or violent, but merely expresses how events and experiences are perceived emotionally. This fact might suggest that the frequency and intensity of the

431 Είµαστε αλάνα (Vasilis Tsitsanis).
432 Στις ταβέρνες τριγυρνάς (Evangelos Atraidis).
metaphor is somewhat culture-specific, although the metaphor surely occurs in other cultures and languages as well.

1. Τα δύο σου χέρια πήραν/ βεργούλες και με δείρανε βεργούλες και με δείρανε και τη χαρά μου πήραν.433
   (Those two hands of yours/ took canes and beat me canes and beat me/ and took away my joy)

2. Γιατί να είσαι παραστρατημένη/ και να σε δέρνει η μοίρα σου σκληρά σαν το καράβι δίχως τιμονιέρη/ σαν το πουλάκι δίχως τα φτερά.434
   (Why should you have gone astray/ and fate be beating you so cruelly like a ship without a helmsman/ like a bird without its wings)

3. Θα σε δέρνει ο πόνος σαν το κύμα/ θα σε κυνηγάει σκληρά το κρίμα και με τη σειρά σου θα 'σαι θύμα/ θα το πληρωθείς.435
   (The pain will beat you like a wave/ your wrongdoing will hunt you cruelly and in your turn you’ll be the victim/ you’ll pay for it)

draw/drag (τραβώ)

Source: ‘pull, draw, drag’; target: attract; suffer, go through. The verb τραβώ is encountered 112 times in the corpus, and most of the instances – as many as 68 – are metaphorical expressions from source domains other than emotion. However, 26 occurrences concern emotion; 22 metaphors and 1 simile. Two quite different metaphorical aspects can be discerned in this source domain. One of them is attraction (1), the positive emotion of desire that conventionally, and potentially universally, is conveyed by this and similar metaphors. The agents in these expressions are diverse; it is often a person, but it may also be his or her eyes or steps, or abstractions like profligacy. The object is always a person. Remarkably, the verb is used once intransitively with μαγνήτης as an agent. The other aspect is suffering (2), which naturally is a negative emotion that in colloquial Greek is often expressed with τραβώ or τραβιέµαι. The latter is quite conventional in Greek, but it is doubtful whether it is used universally.436 In these instances, conversely, the agent is always a person, while the object varies between different expressions for troubles and suffering, quite often just a pronoun, such as τι ‘what’, αυτά που ‘that which’, or an adjective, such as πολλά ‘many things’.

433 Τα δυο σου χέρια πήραν (Markos Vamvakaris).
434 Παραστρατημένη (Apostolos Kaldaras).
435 Αράπικο λουλούδι (Vasilis Tsitsanis).
436 In Swedish the same metaphorical source domain, ‘dra’ (= ‘drag’), can be used in the phrase ‘dras med något’ for expressing the target domain ‘having to put up with something’, but not as extensively as in Greek, and with a lower degree of intensity of the emotion.
1. Κάθε τι παλιό ξυπνάει/ μες στη δόλια μου καρδιά και κοντά σου με τραβάει/ η πλανεύτρα η βραδιά
   (All the past awakens/ in my poor heart and the alluring night/ draws me close to you)

2. Πολλά για σένα τράβηξα/ πίκρες, καημούς και πάθη
   Και τον καημό που μ’’άναψε/ κανείς να μην τον πάθει
   (I went through a lot for you/ bitterness, pain and suffering
   And the pain you lit in me/ I wish no one to suffer)

Remarks

Many of the expressions from this source domain are conventional, although not always used in a conventional way. They concern emotions as diverse as love, lust, deceit, and emotional pain. The expressions are often intertwined with many other metaphors in a single text, and at times blended with expressions from other source domains, which of course also applies to some degree to all the specific-level source domains discussed in this study. In quite a few cases the result is a metaphorical blend, a mixture of metaphorical source domains in one and the same expression, as in the following example:

Κι αν τ’’χω ρίξει στην τρελή/ και τα μασώ μέχρι ψαλή
κι αν μόλις πίνω δυο κρασιά σουρώνο και τα σπάω
μην με παρεξηγήσετε, συγνώµη σας ζητάω
/Είναι βαρύς ο πόνος μου/ μα τον ξέρω μόνος μου
/Κι αν έχω χάσει το μυαλό/ και σαν τρελός παραμιλώ
κι αν πήρα τον κατήφορο και πια δεν σταματάω
μην με παρεξηγήσετε, συγνώµη σας ζητάω
/Είναι βαρύς ο πόνος μου/ μα τον ξέρω μόνος μου
/Κι αν έχω φάει μαχαιριά/ και η πλήγη μου είναι βαριά
κι αν λέγω παρεκτράπηκα απόψε που γλεντάω
μην με παρεξηγήσετε, συγνώµη σας ζητάω
/Είναι βαρύς ο πόνος μου (Prodromos Tsaousakis).

(And if I’ve gone all crazy/ and I’m blowing every last penny
and if after drinking just two glasses of wine, I get drunk and break things
don’t misunderstand me, I beg your pardon
/My pain is heavy/ but I alone know it
/And if I’ve lost my mind/ and rave like a madman
and I’m on a downward slide and can’t stop
don’t misunderstand me, I beg your pardon

437 Βράδιασε και στην Αθήνα (Yiorgos Mitsakis).
438 Μη με πληγώνεις και πονέω (Markos Vamvakaris).
439 Είναι βαρύς ο πόνος μου (Prodromos Tsaousakis).
/My pain is heavy/ but I alone know it
/And if I’ve been stabbed/ and my wound is severe
and if I’ve misbehaved somewhat tonight on my spree
don’t misunderstand me, I beg your pardon)
4.2.12 Emotion is Light/Darkness

The generic-level metaphor EMOTION IS LIGHT/DARKNESS is closely connected to PHYSICAL FORCE, and is included by Kövecses in that source domain. Nevertheless, the metaphors concerning light and darkness in this study have been judged to differ enough from those of physical force as to warrant a separate source domain. For light, many different master metaphors occur in the corpus besides EMOTION IS LIGHT/DARKNESS. One of them is LIGHT IS LIFE, which can be discerned in the expression φως μου ‘my light’ among others. Φως μου on the other hand can also be included in the metaphor ESSENTIAL ELEMENTS ARE IMPORTANCE, together with other expressions of endearment as μάτια μου ‘my eyes’, καρδιά μου ‘my heart’, and ψυχή μου ‘my soul’ from other metaphorical source domains. In the category LIGHT/ DARKNESS there are 22 words; 10 are nouns, 7 are verbs, and 5 are adjectives. There are 138 instances where a specific word is involved in a metaphorical expression of emotion. The emotion-related metaphoricity of the investigated words in this source domain is low, the percentage constituting metaphorical expressions of emotion being 12%. However, since the frequency of these words is so high, there are still many metaphors in this category.

Table 12. Source domain: light and darkness

<table>
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<th>Expression</th>
<th>literal</th>
<th>metaphor</th>
<th>other trope</th>
<th>simile</th>
<th>literal/metaphor</th>
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<tr>
<td>άσπρος</td>
<td>16 (64%)</td>
<td>4 (16%)</td>
<td>1 (4%)</td>
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<td>4 (16%)</td>
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<td>βραδύ/βραδιά</td>
<td>236 (92%)</td>
<td>4 (2%)</td>
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<td>14 (5%)*</td>
<td>4 (29%)*</td>
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<td>1 (20%)</td>
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<td>μαύρος</td>
<td>114 (47%)</td>
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<td>3 (2%)</td>
<td>47 (20%)</td>
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<td>νόστιμα</td>
<td>73 (52%)</td>
<td>5 (3%)</td>
<td>1 (1%)</td>
<td>1 (1%)</td>
<td>1 (1%)</td>
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<td>νυχτώνω</td>
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<td>2 (29%)</td>
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<td>5 (63%)</td>
<td>3 (38%)</td>
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<tr>
<td>ξημερώνω</td>
<td>14 (58%)</td>
<td>4 (17%)</td>
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<td>6 (25%)*</td>
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<td>2 (40%)</td>
<td></td>
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<td>5</td>
<td></td>
<td>8</td>
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<tr>
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<td>4 (24%)</td>
<td>1 (6%)</td>
<td></td>
<td></td>
<td></td>
<td>17</td>
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<tr>
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<td>4 (5%)</td>
<td>2 (3%)</td>
<td></td>
<td></td>
<td>66 (92%)</td>
<td></td>
<td>72</td>
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<tr>
<td></td>
<td>1 (50%)</td>
<td>1 (50%)</td>
<td>2</td>
<td>5</td>
<td>6</td>
<td>11</td>
<td>9</td>
</tr>
<tr>
<td>---</td>
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<td>---------</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>----</td>
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</tr>
<tr>
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<td>2 (4%)</td>
<td>4</td>
<td>5</td>
<td></td>
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<tr>
<td>φωτίζω</td>
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<td>1 (9%)</td>
<td>11</td>
<td>9</td>
<td></td>
<td></td>
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<tr>
<td>χαράζει</td>
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<td></td>
</tr>
<tr>
<td>χαράµα</td>
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<td>1 (17%)</td>
<td>2</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(χαρ/νοητή)</td>
<td>694</td>
<td>110</td>
<td>8</td>
<td>11</td>
<td>9</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**black (μαύρος)**

*Source: ‘black’; target: sad, miserable, full of sorrow and despair.* Of the 241 occurrences, there are 127 instances of figurative use that include the adjective μαύρος. As many as 47 of them, however, are not concerned with emotion, but have other target domains. In the non-emotional cluster the substantivised adjective μαύρο is used 37 times as a metonymy for hashish.440 Of the 114 literal instances, 36 examples of μαύρος occur in a compound with -μάτα/-ματούσα/-ματού (-'eyed'), as well as 6 examples that are in a compound with -φόρα/-φορούσα (-'dressed'). Metaphors of emotion are found in 70 instances, similes in 6, and 3 examples of double entendre. The instances of double entendre involve nouns, e.g. σύννεφο ‘cloud’, σκοτάδι ‘darkness’, and νύχτα ‘night’, that may be literally black, but contextually also express the emotion of sadness or depression. A compound with –φόρα is found in 2 instances describing mothers in mourning; even if these mothers are literally wearing black, the expressions are also metonymical since their grief is only implied through the ‘black dresses’. The similes where ‘black’ is used as an attribute describe abstractions such as ψυχή ‘soul’ and ζωή ‘life’, that are likened to less abstract entities like κατράµι ‘tar’, νύχτα ‘night’, or Άδης ‘Hades’. As a metaphor, ‘black’ is only once attributed to a positive emotion, when admiration is expressed by comparing a woman’s eyes to μελαχρινή (fem. ‘brunette’) denoting hashish, as opposed to ξανθιά (fem. 'blond') denoting heroin in Apostolos Kaldaras’s Μάγκας βγήκε για σεργιάνι: Δεν τα θέλει τα παλάτια / Όλα τα περιφρονεί / Μια μελαχρινή τον φτάνει, φίνος να γενεί / και άλλη μια ξανθιά θέλει να την παντρεύει (He doesn’t want palaces/ he scorns everything/ A brunette is enough for him to get high/ and he wants a little blond to marry). This also apply for Charalambos Vasilias’s Ένας μάγκα στο Βοτανικό: Μισές τραβάει, ποτήρια σπάει / σκίζεται για μια μελαχρινή / μες τη σούρα του ζητάει / και καμιά ξανθιά (He quaffes halves (i.e. half-okas of wine), he breaks glasses/ he tears himself apart for a brunette/ in his drunkenness he also asks for a blondie). It is also noteworthy that in Markos Vamvakaris’s Χτες το βράδυ στο σκοτάδι, the police are referred to as οι μαύροι ‘the blacks’, which leads to an ironic play on a single adjective denoting both the transgressive object and its persecutors: Χτες το βράδυ στο σκοτάδι / με στριµώξανε δυο μαύρου / έρευνα για να μου κάνουν / και το μαύρο να μου πάρουν (Last night in the dark/ I was bailed up by two blacks/ wanting to frisk me/ and take my black [stuff]).

* In this table asterisks indicate words that are combined in a formula with words of opposite meaning. These words are often used literally, but at times with a metonymic meaning if the time of the day is intended, in order to denote things happening around the clock or at any point in time (cf. example (2) under ‘night’.

440 Cf. also μελαχρινή (fem. ‘brunette’) denoting hashish, as opposed to ξανθιά (fem. 'blond') denoting heroin in Apostolos Kaldaras’s Μάγκας βγήκε για σεργιάνι: Δεν τα θέλει τα παλάτια / Όλα τα περιφρονεί / Μια μελαχρινή τον φτάνει, φίνος να γενεί / και άλλη μια ξανθιά θέλει να την παντρεύει (He doesn’t want palaces/ he scorns everything/ A brunette is enough for him to get high/ and he wants a little blond to marry). This also apply for Charalambos Vasilias’s Ένας μάγκα στο Βοτανικό: Μισές τραβάει, ποτήρια σπάει / σκίζεται για μια μελαχρινή / μες τη σούρα του ζητάει / και καμιά ξανθιά (He quaffes halves (i.e. half-okas of wine), he breaks glasses/ he tears himself apart for a brunette/ in his drunkenness he also asks for a blondie). It is also noteworthy that in Markos Vamvakaris’s Χτες το βράδυ στο σκοτάδι, the police are referred to as οι μαύροι ‘the blacks’, which leads to an ironic play on a single adjective denoting both the transgressive object and its persecutors: Χτες το βράδυ στο σκοτάδι / με στριµώξανε δυο μαύροι / έρευνα για να μου κάνουν / και το μαύρο να μου πάρουν (Last night in the dark/ I was bailed up by two blacks/ wanting to frisk me/ and take my black [stuff]).
black diamonds. In all of the other cases it conveys sadness, misery, sorrow and despair and is applied to an extensive variety of entities, both abstract and concrete in equal measure. The most common abstractions are ζωή ‘life’, ξενιτιά/τα ξένα ‘foreign lands’, ὥρα/στιγµή ‘hour/moment’ (2), and συµφορά ‘misfortune’; the most frequent concrete entities are δάκρυ ‘tear’ (1), καρδιά ‘heart’, and γη/χώµα ‘soil’, some of which are also metaphors in themselves. The metaphor µαύρος is evidently very common in the song texts examined and it is also a conventional metaphor in colloquial Greek. It does not seem to be used quite as frequently in other languages, at least not in English and Swedish, but it is difficult to determine definitely whether it is culture-specific or universal.

1. Και κάθε βράδυ ξενυχτώ/ τα πόνο και παραπατώ 
Εµέθυσα, ξεµέθυσα/ και µαύρο δάκρυ έχυσα
(And every night I stay out late/ I drink and I stumble
I got drunk, I sobered up/ and I shed black tears)

2. Μαύρη η ώρα κι η στιγµή/ που έµπλεξα µε σένα 
µια µέρα δεν εγέλασαν/ τα χείλη µου και µένα
(Black is the hour and the moment/ that I got involved with you
not for a single day did they smile/ those lips of mine)

3. ὅτι κι αν είχα σε µια νύχτα τα ’χω γάσει 
γιατί στη µαύρη σου ψυχή έδωσα βάση
(all I had I’ve lost in one night
because I paid heed to your ‘black soul’)

dark, darkened (σκοτεινός, σκοτεινιασµένος)
Source: ‘dark’; target: bad, sad. The adjective σκοτεινός and the perfect participle σκοτεινιασµένος indisputably have a negative connotation, literally as well as figuratively. Of the 17 times that σκοτεινός occurs in the corpus only 4 are metaphors, and 1 a simile, of emotion. Σκοτεινιασµένος is used as a metaphor of emotion in 2 instances and in its literal sense in 5 instances. The entities described as ‘dark’ or ‘darkened’ are a metaphorical νύχτα ‘night’, βίος/ζωή ‘life’ (1), and παρελθόν the ‘past’, or a general τα or óλα, best translated as ‘things’. This is unquestionably a conventional metaphor and most likely a potentially universal one.

441 Για σένα, µαυροµάτα µου (Markos Vamvakaris).
442 Πάψτε να κλαίτε, Σµάτια µου (Prodromos Tsousakis).
443 Παίξτε µπουζούκια, παίξτε βιολιά (Vasilis Tsitsanis).
1. Είναι βαριά και αβάσταχτη/ του χωρίσμου η ώρα στο βίο μου το σκοτεινό/ έχω το μαύρο υφασμά για συντροφιά μου τώρα444
(Heavy and unbearable/ is the hour of parting in this dark life of mine/ I now have the black sky as my companion)

night (νύχτα)
Source: 'night'; target: bad, sad; constantly, repeatedly. The nouns μέρα and νύχτα are combined in a formula in no less than 58 instances, and the nouns πρωί and βράδυ are combined in 14 instances. These words are very often used literally, but a metonymic meaning might also be inferred if the time of the day is understood to denote things happening around the clock or at any point in time (2). The verbs βραδιάζω and ξηµερώνω are also combined 4 times denoting ‘around the clock’. These words are marked with an asterisk (*) in the table above and they appear to function as adverbs in these cases. The noun νύχτα occurs 139 times in the corpus, mostly literally (73 instances) and in metaphorical expressions not denoting emotion or emotional events, as in the formulas described above. There are only 8 figurative expressions of emotion; 5 metaphors, 1 metonymy, 1 simile (1), and 1 instance of double entendre.

1. Σηµαίνει η ώρα για µένα τώρα/ μαύρη σαν νύχτα θα είναι η ζωή µου445
(The clock strikes for me now/ black as the night my life will be)

2. Πίνω και µεθώ/ ου ρηµάθω, µέρα-νύχτα τραγουδώ και το ντέρτι µου/ ου ρηµάθω, στο µπουζούκι ξεσπώ446
(I drink and get drunk/ oh dear, night and day I sing and my heartache/ oh dear, I take out on my bouzouki)

dawn, break (ξηµερώνονοι)
Source: 'to dawn'; target: to live happier times; survive. The verb ξηµερώνονοι is found 24 times in the corpus. Only 4 instances are metaphors of emotion, 14 are literal expressions, and 6 are metaphorical expressions from target domains other than emotion. The metaphor either denotes survival with a person as the subject, or the onset ‘happier times’ (1).

1. Θα ξηµερώσει και για µας/ µην είσαι άπιστος Θωµάς τα µονοπάτια τα παλιά/ θα τα περάσουµ' αγκαλιά447

444 Θέλω να είναι Κορινακή (Vasilis Tsitsanis).
445 Μ' έχουν γελάσει δυο μαύρα μάτια (Vasilis Tsitsanis).
446 Πίνω και µεθώ (Spiros Peristeris).
447 Τα βάσανα µια' στη ζωή (Vasilis Tsitsanis).
(The day will break for us too/ don’t be a Doubting Thomas those old pathways/ we will traverse them arm-in-arm)

**white (άσπρος)**

*Source: ‘white’; target: happy, bright.* The adjective ‘white’ is found in the corpus in 25 instances, of which 16 are literal, 4 are non-emotional metaphorical expressions, and the remaining 5 are figurative expressions of emotion, 1 a simile and 4 metaphors. The entities qualified by άσπρος denote various emotions or events connected with emotions, e.g. innocence with περιστέρι ‘white dove’, trouble with τρίχα ‘white hair’, and luck with μέρα ‘white day’ (1). The last is an idiomatic expression and may be culture-specific.

1. οι άνθρωποι είναι κακοί/ στην γήινη την σφαίρα κι από την γη δεν πρόκειται/ να δεις μιαν άσπρη μέρα 449
   (people are mischievous/ in the earthly realm and on this earth you won’t/ ever see a *white* day)

**light (noun: φως)**

*Source: ‘light’; target: happiness, brightness.* Of the 72 occurrences of the noun φως, 68 instances are figurative. Most of them, however, are not concerned with emotion, but with other target domains. In the majority of the instances, φως occurs in the idiomatic vocative of endearment, φως μου ‘my light’. As mentioned above, it belongs to the master metaphors **LIGHT IS LIFE** and **ESSENTIAL ELEMENTS ARE IMPORTANCE**. Only 2 instances are clear metaphors with emotion as their target, which in both cases is happiness or ‘the reason to live’ (1).

1. αχ, Πολίτισσα Ταταυλιανή μου είσαι εσύ το φως μου κι η αναπνοή μου 450
   (oh, Constantinopolitan girl from Tatavla you are my light and my breath)

**Remarks**

The metaphors from the source domain **LIGHT/DARKNESS** naturally denote both positive and negative emotions; a wide range of emotions is represented, from happiness to sorrow. Most of the expressions are conventional, but there are also some potentially culture-specific instances.

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448 Cf. earlier reference (Fn 440) to the metonymy μαύρο/μελαχρινή ‘black/brunette’ for hashish, and άσπρο/ξανθιά ‘white/blond’ for heroin.

449 Φεγγάρι αν είσαι λαμπερό (Markos Vamvakaris).

450 Έµορφη γλυκιά Πολίτισσά μου (Kostas Roukoumas).

138
4.2.13 *Emotion is a Potent Substance*

The source domain POTENT SUBSTANCE has been added to this study because there are many instances of metaphor in this corpus of rebétiko song texts with a source concerning the potency of various substances (poison, medicine, alcohol and drugs). The 8 words that have been investigated include 5 nouns, 2 verbs, and 1 adjective. This range is small, but there are many instances, especially involving poison and poisoning. In the category POTENT SUBSTANCE there are 96 instances of metaphorical expression of emotion. The emotion-related metaphoricity of the investigated words in this source domain is medium, the percentage constituting metaphorical expressions of emotion being 45%.

Table 13. Source domain: strange substance

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<th>Expression</th>
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<th>metaphor</th>
<th>other trope</th>
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<td>1 (1%)</td>
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<tr>
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</tr>
<tr>
<td>μεθή/μεθώσει</td>
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</tr>
<tr>
<td>πιοτό/ποτό</td>
<td>17 (94%)</td>
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</tr>
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<tr>
<td><strong>total</strong></td>
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<td>93</td>
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<td>207</td>
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</table>

**poison (noun: φαρµάκι)**

*Source: ‘poison’; target: sorrow, grief or bitterness, and/or having difficulties.* There are 63 occurrences of φαρµάκι, in 61 different songs, and the word occurs only twice (see example 3) in its literal sense, so this is a case of almost 100% metaphoricity. This may indicate that the literal meaning of this colloquial word (as opposed to the more formal δηλητήριο) has more or less fallen out of use in favour of the metaphorical meaning. There are also 5 occurrences of the word φάρµακο ‘medicine’, but in this case only 3 of them were judged to be metaphorical expressions, while the remaining 2 are literal.\(^{451}\)

The metaphor φαρµάκι can denote the *Cause* of emotion, or the *Response* to emotion, or both *Cause* and *Response*, which is illustrated in the following expressions, where it frequently occurs:

\(^{451}\)In one of the metaphorical expressions with φάρµακο, there is a play on its similarity to the word φαρµάκι: Πού να πάν να βρώ το φάρµακο να τίνε φαρµακώσω/ την άποιση γαρφαλά να τίνε ξερίζωσα (Το γιασεµί, Stellakis Perpiniadis).
• ποτίζω, κάνω, ρίχνω, δίνω, στάζω φαρµάκι
with a focus on the Cause of emotion, which is often a person (1-5)
• πίνω, παίρνω, πληρώνω µε φαρµάκι
with a focus on the Cause of the emotion and on the person feeling the emotion (6)
• είναι, γίνεται, έχει φαρµάκι, από το φαρµάκι
with a focus on the Response to the emotion (7-8)
• σβήνω, φεύγω, ξεχνώ, πνίγω το φαρµάκι
with a focus on handling the emotion, i.e. a focus on both Cause and Response (9-10)

1. Τη δόλια τη μανούλα µου/ την πότισες φαρµάκι
(You’ve given my poor mother/ poison to drink)

2. Αναστέναξα και πονώ/ για σένανε µικρούλα
φαρµάκι που µε πότισες/ κακί µελαχρινούλα
(I sigh and ache/ for you, my dear
you’ve given me poison to drink/ wicked little brunette)

3. Τι όµορφα που πέρναγα/ µε κείνο το µαυράκι
µα η πρέξα µού τα πότισε/ τα σωθικά φαρµάκι
(How wonderful I passed my time/ with that hashish
but the dash drenched/ my innards with poison)

4. Βρε ζοή, φαρµάκια στάζες/ σε βαρέθηκα
(Oh life, you’re dripping poison/ I’m fed up with you)

5. Φαρµάκι στάζαν τα δύο σου χείλη/ και τα φιλιά σου ήταν πικρά
(Your two lips were dripping poison/ and your kisses were bitter)

6. Τόσα φαρµάκια έχω πιει/ ώσπου να σ’ αποχτήσω
κι οµος, µικρή µου, δεν µπορώ/ µαξί σου πια να ζήσω
(I’ve drunk so much poison/ in gaining you
and yet, my dear, I can’t live with you any more)

452 Ο Καπετανάκης (Panayiotis Michalopoulos).
453 Αφού µ’ αρέσει το κρασί (Yiannis Papaioannou).
454 Ο λαθρέµπορας (Vangelis Papazoglou).
455 πρέξα is Greek slang and dash is English slang for heroin.
456 Φέρτε µια κούπα µε κρασί (Charalambos Vasiliadis).
457 Άλλα µου έλεγς µες την αγκαλιά σου (Vasilis Tsitsanis).
458 Δε θέλω πια να σ’ αγαπώ (Markos Vamvakaris).
7. Γι' αυτό το ρίχνω στο κρασί/ για να ξεχνώ λιγάκι αυτή που μου 'δίνε φιλιά/ μα ήτανε φαρμάκι 459
   (That's why I take to the wine/ to forget a little about the one that gave me kisses/ that turned out to be poison)

8. Να ζούμε δίχως πείσµατα/ σα δυο τρελά πουλάκια
   μες στις χαρές να σβήνουνε και πίκρες και φαρµάκια 460
   (Let’s live without spite/ as two crazy little birds
   and with our joy wipe out/ both bitterness and poison)

9. Έλα δε, βρε Ελενάκι/ να σου σβήσω το φαρµάκι 461
   (come here, little Eleni/ let me wipe out your poison)

10. Να κάτσω να µαστουρωθώ/
    να σπάσω νταλγκαδάκι
    να φύγω τη κάψα απ’ την καρδιά/ κι όλο μου το φαρµάκι 462
    (I’ll sit and get stoned/ and get rid of my heart-ache
    so that the burning and the poison/ leaves my heart)

poison (verb: φαρµακώνω)

Source: ‘poison’; target: cause sorrow or grief, embitter. The verb φαρµακώνω occurs 11 times; 10 instances are metaphors of emotion, and 1 is literal. In the active voice of the verb, the subject causing sorrow and grief is a person (1) in all instances except one, where the subject is ζόρικες κουβέντες ‘hostile/heavy talk’; the objects are often persons or the metonymical καρδιά ‘heart’ (1). The verb also occurs in its passive voice with a person as the subject, and as a passive perfect participle describing persons or the sea.

1. Δε με λυπάσαι, πάψε πια/ µου φαρµακώνεις τη φτωχή µου καρδιά 463
   (You don’t pity me, stop now/ you’re poisoning my poor heart)

intoxicate; get drunk (µεθώ)

Source: ‘intoxicate, ‘get drunk’; target: lack/lose control over emotion. In contrast to the previous verb, µεθώ is mainly encountered in its literal sense. Of the 98 instances there are 80 literal expressions, 17 metaphors of emotion, and 1 simile. When µεθώ occurs in its intransitive form, the entities experiencing the metaphorical intoxication are always persons losing control because of another

459 Αφ’ ότου εγεννήθηκα (Markos Vamvakaris).
460 Έλα µικρά να φύγουμε (Stratos Payioumtzis).
461 Η Ελένη η ζωντοχήρα (Yiovan Tsaoos).
462 Ο Χαρμάνης (Markos Vamvakaris).
463 Ναζάρα µου (Panayiotis Tountas).
person’s kisses or lips (1). In its transitive form, the agents of intoxication can be persons, or a person’s lips, embrace, sweetness or scent, while the objects of the action are always persons.

1. Δώσ’ μου φιλιά, καµωµατού/ γιατί µ’ αντά µεθάω
   σ’ ορκίζοµαι θα σ’ αγαπώ/ όσο µακριά κι αν πάω
   (Give me kisses, coquette/ for I get drunk on them
   I swear that I will love you/ however far away I go)

Remarks

This source domain mostly deals with such negative emotions as grief, sorrow and bitterness that might be caused by difficult circumstances in life or other people’s wickedness. There is an interesting distinction, though, between the potent substance of poison on the one hand, and alcohol and narcotics on the other hand; the former always convey negative emotions, whereas the latter may convey both negative and positive emotions. The metaphorical expressions are to some extent culture-specific, which is remarkable considering the conventional nature of the specific-level metaphor in colloquial Greek.

464 Η µικρή απ’ το Πασαλιµάνι (Dimitris Gogos, alias “Bayianderas”).
4.3 Other Source Domains

As stated previously, not all metaphorical expressions of emotion can be categorised under the master metaphor EMOTION IS FORCE. The source domains EMOTION IS AN ANIMAL and THE HUMAN BODY, however, are part of the overarching master metaphor ABSTRACT ENTITIES ARE PHYSICAL OBJECTS, whereas the source domain THE MIND AND THE SOUL is part of that master metaphor only by implication, sometimes as metonymic expressions for the location of emotion (see 4.3.3 The Mind and the Soul as Source Domains).

4.3.1 Emotion is an Animal

There are many figurative expressions with animals as source domains in the rebétiko corpus. In metaphors from these source domains, ANIMAL stands for instinctive behaviour. This also implicates the metaphor HUMANS ARE ANIMALS, which has been further examined by Andrew Goatly, who also reverses the metaphor (ANIMALS ARE HUMANS) and asserts that “with a Target as complex and multi-faceted as ‘animal’ there is enormous scope for different Source metaphors derived from different concepts of humanity and different social and cultural systems within which that humanity takes its shape.”\(^{465}\) In colloquial language – and in the rebétiko corpus – a person is frequently described as an animal to which the characteristics emphasised are attributed. A cunning woman is for instance described as a fox or a cat; a courageous man as a lion, and a spiteful person as a snake. But there is no definite consistency in the way a metaphor or simile is used; the movements of a dancing woman can for instance be likened to the winding of a snake or an eel, hence having only positive connotations. This means that different aspects of the source domain have been highlighted in describing various target domains. Animals are also used to describe the state of an object, e.g. an abandoned building as full of spiders (not as a spider, though). Many of these expressions are formulaic or idiomatic. There are several instances where a metaphor is sustained throughout a song, so that the metaphor is extended into an allegory. From the corpus 21 words have been chosen and investigated, obviously all nouns. The notions are of course not exclusively used as metaphorical expressions of emotion, but only those of emotion will be illustrated in the examples.

In the category ANIMAL there are 81 instances of use of a specific word in a metaphorical expression of emotion. The emotion-related metaphoricity in this source domain is medium; the percentage constituting metaphorical expressions of emotion is 60%.

Table 14. Source domain: animal

<table>
<thead>
<tr>
<th>Expression</th>
<th>literal</th>
<th>metaphor</th>
<th>other trope</th>
<th>simile</th>
<th>literal/metaphor</th>
<th>other</th>
<th>total</th>
</tr>
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<tr>
<td>αλεπού</td>
<td>1 (25%)</td>
<td>2 (50%)</td>
<td>1 (25%)</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>αράχνη</td>
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<td></td>
<td>1 (33%)</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>γάδαρος</td>
<td>2 (67%)</td>
<td>1 (33%)</td>
<td></td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>γάτα</td>
<td>1 (25%)</td>
<td>2 (50%)</td>
<td>1 (25%)</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>δελφίνι</td>
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<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>θηρίο/θεριό</td>
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<td></td>
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</tr>
<tr>
<td>λιοντάρι/λέων</td>
<td>3 (75%)</td>
<td>1 (25%)</td>
<td></td>
<td>4</td>
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<tr>
<td>κόβορας</td>
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<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>κότα</td>
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<td>2 (33%)</td>
<td>3 (50%)</td>
<td>6</td>
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<td></td>
</tr>
<tr>
<td>μπαρμπούνι</td>
<td>6 (55%)</td>
<td>5 (45%)</td>
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<td></td>
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<tr>
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<td>3 (60%)</td>
<td>1 (20%)</td>
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<tr>
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</tr>
<tr>
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<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>πουλί</td>
<td>4 (11%)</td>
<td>10 (26%)</td>
<td>12 (32%)</td>
<td>11 (29%)</td>
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<td></td>
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<tr>
<td>σκύλος</td>
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<td>1 (7%)</td>
<td>3 (21%)</td>
<td>8 (57%)</td>
<td>14</td>
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<td>τίγρης</td>
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<td></td>
<td></td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>φίδι</td>
<td>2 (33%)</td>
<td>3 (50%)</td>
<td>1 (17%)</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>χέλα</td>
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<td></td>
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<td>2</td>
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<td></td>
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<tr>
<td>χταπόδι</td>
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<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ψάρι</td>
<td>12 (57%)</td>
<td>1 (5%)</td>
<td>5 (24%)</td>
<td>3 (14%)</td>
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<td></td>
<td></td>
</tr>
<tr>
<td><strong>total</strong></td>
<td>27</td>
<td>38</td>
<td>39</td>
<td>4</td>
<td>28</td>
<td>136</td>
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</tr>
</tbody>
</table>

**fox/ (αλεπού)**

*Source: ‘fox’; target: wily, cunning person.* There are in the corpus 4 occurrences of the noun αλεπού, 1 is a metaphor of emotion, 2 are similes involving emotion, and 1 is a non-emotional metaphor. The fox often denotes a wily person in folktales and fables, and likewise in rebétiko. The example below is a rather condescending and patronising allegory featuring a woman of the street as a fox (or perhaps more correctly, a vixen); the woman/fox has human characteristics and behaviour, but also the alleged slyniness of a fox. The target and the source are connected by the suspicion of deceit and untrustworthiness which the fox evokes in the narrator. Also noteworthy in this example is the depiction of men as cockerels; proud and handsome, but easy prey to the fox.

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144
1. Μια αλεπού που το 'χε σκάσει/ κάποια μέρα απ’ τη φωλιά της και γυρνούσε μες τους δρόμους η κυρά με τα δίχτυα που είχε στήσει/ κοίταζε για να τσιμπήσει κάνα φίνο πετεινάρη πονηρά/ Λπ’ το δρόμο τήν παίρνω/ και στο σπίτι μου τη φέρνω ίσως και με το καλό συμμορφωθεί μα αλεπού είναι και θυμόνει/ μια βραδιά και μου δαγκώνει ένα που ‘χα πετεινάρη στην αυλή/ Την αρχίζω σαν βραδιάζει/ πού σε πονεί και πού σε σφάζει και την διώχνω απ’ το σπίτι μου σκληρά μα η πανούργα πριν να φέξει/ να την με πέντε εξί πετεινάρια και κουνάει την αυλή (A fox that had run away/ one day from her den and roamed around the alleys, the dame using nets that she’d set/ tried to snare some fine cockerel cunningly/ From the street I pick her up/ and I bring her to my home hoping that good treatment might set her straight/ but she’s a fox and she gets angry/ and one night she bites a cockerel I had in my yard/ When night falls I let her have it/ “Did that hurt? What about this one?” I drive her away harshly from my home/ but before dawn, the cunning one/ is back with five or six cockerels and wagging her tail)

cat (γάτα)
Source: ‘cat’; target: cunning but likeable/desirable person. The noun γάτα occurs 4 times in the corpus, once as a metaphor of emotion, twice as a simile involving emotion, and once as a non-emotional metaphor. One of the metaphors is extended into an allegory comparing women to cats in various respects (1). The cat again denotes a person, typically a woman, who uses deceit and blandishments to entangle victims, normally men. In contrast to the ‘fox’, the ‘cat’, could also be likeable and desirable, and is replaceable if misbehaving. In the simile in (2) the ‘cats’ are clearly just suitable for playful and amorous escapades, being creatures not really worth trusting. The simile in (3) is harsher and more negative, presenting cats/women as incapable of loving.

1. Έδιωξα και ’γώ μια γάτα/ που ’χε γαλάνα τα μάτια/ Σαν κοιμώμουν την νύχτα/ μου ’χονε βαθιά τα νύχια

466 Η αλεπού (lyrics: unknown; artist: Prodromos Tsaousakis).
467 Η γάτα (Nikos Mathesis). For the whole song, see the example of allegory at 3.1 Definitions of Metaphor and Other Tropes.
(I chased away a cat that had blue eyes
while I slept at night/ she dug her claws deep into me)

2. Γλέντα τις γυναίκες, μάγκα/ μην τις αγαπάς
eίν’ αχάριστες σαν γάτες/ μην καρδιοχτυπάς.
(Have fun with women, macho/ don’t love them
they are as ungrateful as cats/ don’t fret over them)

3. Τι μπέλας το γυναικείο φύλο/ κι ο Άδαμ την έπαθ’ από το μήλο
πού να βρεις στον ντουνιά/ μια γυναίκα με καρδιά
σαν γάτες είναι πονηρές, ζηλιάρες και κακές.
(What a nuisance is the female sex/ even Adam was undone by an apple
where can you find in all the world/ a woman with a heart
like cats they are cunning, jealous and wicked)

dog (σκύλος/ σκύλα)
Source: ‘dog’: target: inferior or detestable person. In the corpus, the noun
σκύλος (and its feminine form σκύλα) occurs 14 times; 2 instances are literal, 8
are non-emotional metaphorical expressions, 1 is a metaphor of emotion, and 3 are
emotion-related similes. In a figurative expression using the word ‘dog’, various
aspects can be highlighted. In (1) the female ‘bitch’ is used in exactly the same
way as in English, to denote a detestable person. In this example that person is a
‘stepmother’ who personifies foreign lands. In the simile in (2), on the other hand,
the ‘dog’ refers to an inferior creature that does not deserve dignified treatment.
The ‘dogs’ in (3) refer to the collaborationist security battalions during the Second
World War, which obviously did not enjoy the narrator’s admiration.

1. Ξενιτιά μαγκούφα, σκύλα μητριά/ πήρες την αγάπη μου από μένα μακριά.
(Miserable foreign lands, bitch of a stepmother
you took my love far away from me)

2. Αυτά τα λίγα ψιχουλάκια αν θα μου τάξεις
σου τα πληρώνω μ’ οποιαδήποτε τιμή
Και θα τα πάρω κι αν ακόμα τα πετάξεις
όπως πετάνε σ’ ένα σκύλο το ψωμί.

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468 'Εστι είναι, μάγκα, η ζοή (Tolis Charmas).
469 Τι μπέλας το γυναικείο φύλο (Vasilis Tsitsanis).
470 Ξενιτιά μαγκούφα (Spiros Peristeris).
471 Λίγα ψιχουλάκια αγάπης σου γυρεύω (Kostas Virvos).
(If you promise me these few little crumbs
I will pay you any price for them
And I will take them even if you throw them
like one throws a piece of bread to a dog)

3. Πενθοφορεί η Αγιά Σοφιά/ Παλιά και Νέα Κοκκινιά
Κλάψε κι εσύ τόρα, ντουνιά/ πάσαν το Στέλιο τα σκουλιά472
(They’re dressed in black, Agia Sofia/ Old and New Kokkinia
Now you cry too, world/ the dogs have caught Stelios)

lion (λιοντάρι/λέων)
Source: ‘lion’; target: courageous; hardworking; furious. All 4 occurrences of
λιοντάρι are, not surprisingly, figurative; 3 are metaphors and 1 is a simile, and
they are all related to emotion. The connotations attached to the lion are mostly
positive; strength and endurance is highlighted in a song about the working class
(1), while the courage of the Greek army is emphasised in (2), a song about the
capture of ‘flocks’ of Mussolini’s soldiers. In the simile in (3) the fury and
aggression of the lion are highlighted (albeit in an ungrammatical attempt to
puristic Greek).

1. Είμαι εργάτης τιμημένος/ όπως όλη η εργατιά
και τεχνίτης ξακουσµένος/ και λιοντάρι στην δουλειά473
(I’m an honoured worker/ like the whole working class
and a renowned craftsman/ and a lion at work)

2. Τους τσακώνουνε κοπάδια/ οι τσολιάδες τα λιοντάρια
και τους πάνε στην Αθήνα/ κι έτσι τη περνούνε φινά474
(They catch them in flocks/ those lions of Greek soldiers
and they take them to Athens/ for a real good time)

3. και μ’ έκλεισαν μες στου Συγγρού/ σαν λέον ιλισσαµένο475
(and they locked me up in Syngrou Prison/ like a furious lion)

472 Στέλιος Καρδάρας (Michalis Yenitsaris).
473 Εργάτης τιµηµένος (Panayiotis Tountas).
474 Άκον, Ντούση μου, τα νέα (variant version of Βαρβάρα, Panayiotis Tountas). The noun κοπάδι
‘flock’ is also an animal metaphor that implies that the Italians are sheep; cf. Ατσιγγάνα με φωνάζουν
by Yiorgos Batis: Βλέπω γυναίκες κοπάδια/ όλες είχανε τσάρια (I see gypsy women in flocks/
they all had handwoven bags).
475 Μες στη φυλακή θα εκλώσω (Michalis Yenitsaris).
dolphin (δελφίνι)
Source: ‘dolphin’; target: grace; freedom. The single instance of δελφίνι in the corpus is an emotion-related metaphor, denoting elusive abstract notions such as grace and freedom, but arguably also habituation to the sea in this case.

1. Και τη φτωχή μου, μωρέ, την καρδιά/ εσύ την πλανεύεις, βαρκάρη μου
   Βαρκάρη μου, βαρκάρη μου δελφίνι και λιοντάρι μου476
   (And my poor heart/ you have seduced it, my boatman
   My boatman, my boatman/ my dolphin and my lion)

bird (πουλί)
Source: ‘bird’; target: feeling of freedom; precious person. Of the 38 occurrences of the word πουλί, 4 are literal, 11 are non-emotional metaphorical expressions, 1 is a double entendre, 10 are metaphors of emotion, and 12 are emotion-related similes. Most of the instances of πουλί listed in this study as non-emotional are in fact instances of the idiomatic phrase πουλί μου ‘my bird’, denoting ‘my dear’, an apostrophe of a beloved person which could therefore also be regarded as related to emotion. In the rebétiko corpus the bird commonly denotes the feeling of freedom, as in (1), but it can also highlight the vulnerability and solitude of a creature as small and delicate as a bird, as in (2).

1. Πείσµατα και πεισµατικά/ σε μένα δεν περνάνε
   γιατί είμαι ελεύθερο πουλί και με παρακαλάνε477
   (Spite and stubbornness/ don’t work with me
   because I’m a free bird/ I call the shots)

2. Ούτε µάνα, ούτε αδέρφια/ και εγώ έρηµο πουλί
   Βλέπω αράχνες στο κατώφλι/ και χορτάρια στην αυλή478
   (No mother, nor siblings/ and I’m a lonely bird
   I see spiders on the doorstep/ and weeds in the yard)

partridge (πέρδικα)
Source: ‘partridge’; target: pride. Two bird-species commonly encountered in Greek folk songs, dimotiká, and popular songs, laiká, are the eagle and the partridge. Notably, there is no occurrence of the word αετός ‘eagle’ in the corpus, and there is just one single occurrence of πέρδικα, a simile of emotion. The partridge in Greek folklore usually denotes a proud and ethereal young woman, as

476 Βαρκάρη μου (Panayiotis Tountas).
477 Πείσµατα και πεισµατικά (Markos Vamvakaris).
478 Το ρημαγµένο σπίτι (Vasilis Tsitsanis).
in the example below from the corpus, whereas the eagle stands for a proud and strong young man.

1. Σε κοιτώ και σε ζηλεύω/ σαν την πάρδικα πατάξ
   Νύχτα-μέρα θα δουλέψω/ πασούμάκι να φοράς
   (I look at you and crave you/ you tread like a partridge
   Night and day I’ll work/ so you can wear little slippers)

fowl [rooster/cockerel, chicken/hen] (κόκορας, κότα)
Source: ‘rooster/cockerel’, ‘chicken/hen’; target: person in a love/lust relationship. Both occurrences of κόκορας are emotion-related metaphors. Also the word κότα occurs twice as a metaphor of emotion, as well as 3 times as a non-emotional metaphor and once as a literal expression. The example below, which includes both words, is an allegory on the relations between a young woman and the narrator of the song, a tale of betrayal ending with hope of vindication.

1. Είχα μια μικρή κοτούλα/ όµορφη πουλάκι δούλα
   που έκανε πάντα τ’ αυγά της/ φρόνιμη, μεσ’ στη φωλιά της
   /Την ετάξα κριθάρια/ καλαµπόκια, και σιτάρια
   μέσ’ στα μάτια την κοτούλα/ και τρελά την αγαπούσα
   /Μα ένα φίνο κοκοράκι/ έξυπνο και δαίµολακι
   μιαν άνη/ με τη δροσούλα/ μου ζηµυαλίζει τη κοτούλα
   /Κότα μου, μικρή μου κότα/ που ‘ν’ τ’ αυγά που ‘κανες πρώτα
   Ωχ, αλλού κι αν κακαρίζεις/ πάλι σε μένα θα γηρίσεις
   (I had a little chicken/ a beautiful, little maid of a bird
   That always laid her eggs/ dutifully in her nest
   /I fed her barley/ corn and wheat
   I looked into her eyes/ and I loved her madly
   /But a fine little cockerell/ a clever little devil
   one dawn, with the dew/ seduces my little chicken
   /My hen, my little chicken/ where are the eggs you used to lay
   Oh, even if you cackle elsewhere/ you will come back to me again)

tiger (τίγρης, τίγρισσα)
Source: ‘tiger’; target: wildness, aggression. The 2 instances of τίγρης/τίγρισσα in the corpus are both metaphors of emotion denoting wildness and aggression. It is remarkable that two animals as similar as the lion (see above) and the tiger often have such different connotations. In (1), where a woman is compared to a tigress,

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479 Το πασούμι, το πασούμι (Dimitris Semsis).
480 Η κοτούλα (Dimitris Gogos, alias “Bayianderas”).
the wild and undomesticated character of the tiger is highlighted, whereas the metaphor in (2) highlights the aggressive nature of the animal.

1. Ανάθηµα την ώρα, φως µου/ που σ’ αντίκρισα
σε νόµιζα για αγγελόδο/ µα είσαι τίγρισσα
(I curse the hour, my light/ that I met you
I thought you were an angel/ but you are a tigress)

2. Βρε, µη µου κάνεις µπαµπεσίες/ και άφησ’ τα γινάτια
γιατί και τήρης θα γινώ/ για τα γλυκά σου µάτια
(Don’t you double-cross me/ and put your spite aside
because I’ll even become a tiger/ for those sweet eyes of yours)

donkey (γάιδαρος)
Source: ‘donkey’; target: reluctant servant. The word γάιδαρος occurs 3 times in the corpus; once as an emotion-related simile and twice literally. Whilst the metaphor ‘donkey’ usually denotes obstinacy or density in Swedish and English, in this instance of a rebétiko song text, the word stands for the toils of a reluctant servant (here the husband/narrator).

1. Και βγήκε η απόφαση/ πως είµαι παντρεµένος
να κουβαλώ καθηµερνώς/ σα γάιδαρος στρωµένος
(And the verdict came/ that I’m married
and have to lug a load every day/ like a saddled donkey)

fish (ψάρι)
Source: ‘fish’; target: defenceless person; gullible or susceptible person. In the corpus there are 21 instances involving the word ψάρι: 12 literal expressions, 3 non-emotional metaphors, 1 metaphor of emotion, and 5 similes related to emotion. Figuratively, in the rebétiko corpus, the fish stands for either a defenceless person (1), or a gullible or susceptible person, as in the case of (2), a prostitute’s client. In (3) the ‘black fish’ denote agents of destruction and annihilation.

1. Τυλίχτηκα σαν ψάρι/ στο δίχτυ σου, κουκλί
και µου ’χεις πια για πάντα/ σκλαβώσει τη ζωή

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481 Πεισµατάρικο (Iakovos Montanaris).
482 Ο ψύλλος (Stavros Pantelidis).
483 Μικρός αρραβωνιάστηκα (Markos Vamkvakaris).
484 Cf. the Swedish word ‘torsk’ that literally means ‘cod’, but that metaphorically in slang denotes a prostitute’s client, a ‘punter’.
485 Ναζάρα µ’ ἔχεις µπέλζι (Markos Vamkvakaris).
(I'm entangled like a fish/ in your net, my doll
and you've forever/ enslaved my life)

2. Στο καλάθι της τον βάζει/ κι από την χαρά φωνάζει
έχω τέχνη, έχω χάρη/ ν' αγκιστρώνω κάθε ψάρι
Ι'α ένα κέφαλο θρεμμένο/ όλη νύχτα περιμένω
που θα ’ρθεί να μου συμπήσει/ το καλάμι να κουνήσει

(She puts him in the basket/ and shouts for joy
I have skill, I have charms/ to hook any fish
For a well-fed grey mullet/ all night I've been waiting
for him to come and nibble/ and make my rod wobble)

3. Άιντε σαν πεθάνω στο καράβι/ πίξτε με μες το γιαλό
να με φάνε τα μαύρα τα ψάρια/ και το αλμυρό νερό
(Oh, if I die on the boat/ throw me into the sea
so that I'll be eaten by the black fish/ and the salty water)

**crab (κάβουρας)**
Source: 'crab'; target: a dupe or victim (colloquially, ‘a loser’) and his pathetic
lot in life. The single occurrence of κάβουρας in the corpus is a metaphor of
emotion that has been extended into yet another allegory on interpersonal relations.
Crabs appear in Modern Greek language as emblematic of those doomed to make
little headway (cf. the verb καρκινοβατώ). This renowned song treats of emotional
concepts such as conjugal fidelity, parental responsibility, deceit, and jealousy.

1. Στον γιαλού τα βοτσαλάκια/ κάθονται δύο καβουράκια
έρμια, παραπονεμένα/ κι όλο κλαίνε τα κατημένα
Κι η μαμά τους, η κυρία καβουρίνα
πάει τσάρκα με το σπάρο στη Ραφήνα
/Κι όλο κλαίνε τα καβουράκια
στον γιαλού, στον γιαλού τα βοτσαλάκια
/Πάει ο κάβουρας το βράδυ/ βρίσκει το τσαράδι ρημάδι
Ψάχνει για τη φαμελία του/ και τραβάει τα μαλλιά του
Βάζει πλώρη κούτσα-κούτσα στη Ραφήνα
να πετύχει την κυρία καβουρίνα
/Το ξημέρωμα ροδίζει/ και ο κάβουρας γορίζει
δίχως τη συμβία πάλι/ κούτσα-κούτσα στ’ ακρογιάλι
Με το σπάρο τον ξενύχτη στη Ραφήνα
παίζει τώρα στα ρηχά η καβουρίνα

486 Η Βαρβάρα (Panayiotis Tountas).
487 Σαν πεθάνω στο καράβι (Babis Bakalis, from a traditional song).
(On the pebbles of the shore/ two little crabs are sitting
miserable and complaining/ and they keep crying, the poor things
And their mother, madam crab
has gone for a stroll with the bream\(^{489}\) to Rafina
/And the little crabs keep crying
on the pebbles of the shore
/In the evening mister crab comes home/ and he finds his pad in ruins
He goes looking for his family/ pulling his hair
He shambles off, heading for Rafina
to confront madam crab
/The day is dawning/ and the crab turns back
still without his spouse/ shambling along the shore
With the bream, the all-night reveller, in Rafina
madam crab is now playing in the shallows)

octopus (χταπόδι)
Source: ‘octopus’; target: a dupe or victim (colloquially, ‘a loser’) and his pathetic lot in life. The word χταπόδι occurs only once, as an emotion-related simile. The relation between the source and the target in the case of the stupid octopus seems quite arbitrary; the connection might be that the octopus is easily hunted and is traditionally thrashed on rocks until edible (cf. the colloquial expression τον κοπάναγαν σα χταπόδι for the victim of a vicious thrashing). The source of the simile could probably have been constituted by any wild animal that does not seem very capable of avoiding capture and maltreatment, and in this song an octopus was chosen to convey the narrator’s feeling of condescension towards another person. This particular simile is probably quite original.

1. αχ, και είσαι ακόμα πιο κουτός/ και από το χταπόδι\(^{490}\)
   (oh, you’re even dumber/ than an octopus)

red mullet (μπαρμπούνι)
Source: ‘red mullet’; target: only in feminine: tasty woman. The word μπαρμπούνι occurs 11 times in the corpus. Its neuter form, μπαρμπούν, occurs 6 times – 5 times literally and once as an emotion-related metaphor, whilst the feminine augmentative form, μπαρμπουνάρα, occurs 5 times and only as a metaphor of emotion. The metaphor denotes a tasty, shapely, and desirable woman in all instances. This metaphor is not entirely uncommon in Greek and it is most likely quite culture-specific.

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\(^{488}\) Τα καβουράκια (Vasilis Tsitsanis).
\(^{489}\) σπάρος also means ‘sluggard’, which renders the meaning of the word double.
\(^{490}\) Ο Σορόπης (Spiros Peristeris).
1. Ελένη, Ελενάρα μου/ εσύ ’σαι μπαρμπουνάρα μου
κι αν δεν σε αποκτήσω/ τι μ’ οφελεί να ζήσω491
(Eleni, my great Eleni/ you are my big red mullet
and if I can’t attain you/ what’s the point of living)

**spider (αράχνη)**
*Source: ‘spider’; target: old, deserted.* Expressions involving the word αράχνη or its derivatives occur 3 times in the corpus; once as a metaphor and twice as a double entendre. In both of the examples below, the spider is used metaphorically to convey a feeling of decay and desolation.

1. Ούτε μάνα, ούτε αδέρφια/ και εγώ έρημο πουλί
βλέπω αράχνες στο κατώφλι/ και χορτάρια στην αυλή492
(No mother, nor siblings/ and I’m a lonely bird
I see spiders on the doorstep/ and weeds in the yard)

2. Τώρα το πήρα απόφαση/ να μην ξαναγαπήσω
σ’ αραχνισμένο σπήλαιο/ να πά’ να κατοικήσω493
(Now I have decided/ that I’ll never love again
in a cobwebbed cave/ I’ll go and dwell)

**bat (νυχτερίδα)**
*Source: ‘bat’; target: awake at night; deserted, lonely, dark.* The word νυχτερίδα has 5 occurrences, all of which are emotion-related: 1 metaphor, 3 similes and 1 double entendre. Again, a feeling of desolation is evoked in (1), but also the concept of being awake at night. In (2) the latter connotation is more prominent, while the former is downplayed.

1. Νυχτερίδες, πουλιά/ μας κρατούν συντροφιά στο σκοτάδι
όταν κλαίμε πικρά/ η σκιά μου κι εγώ, κάθε βράδυ494
(Bats and birds/ keep us company in the dark
when we bitterly cry/ me and my shadow, every night)

2. Μέσα στης ζωής τα μονοπάτια/ μπρος στα αρχοντικά/ σκαλοπάτια
τριγυρίζω σαν τη νυχτερίδα/ λίγη για να βρω χαρά κι ελπίδα495
(On the paths of life/ before your noble steps
I circle around like a bat/ to find a little joy and hope)

491 Ελένη, Ελενάρα μου (Antonis Diamantidis, alias “Dalgas”).
492 Στο ρηµαγµένο σπίτι (Vasilis Tsitsanis).
493 Για µιάν αγάπη που ’χασα (Stavros Pantelidis).
494 Η σκιά μου κι εγώ (Vasilis Tsitsanis).
495 Τυρνώ σαν νυχτερίδα (Dimitris Gogos, alias “Bayianderas”).
snake (φίδι)

Source: ‘snake’; target: treacherous, wily person; supple body that moves smoothly. In the rebétiko corpus, the word φίδι occurs 6 times. 2 occurrences are metaphors of emotion, 3 are emotion-related similes, and 1 is a metaphor with another target domain. Two very different connotations of the word ‘snake’ are highlighted in the corpus; in (1) an exclusively negative conventional connotation of a treacherous, wily person is conveyed, whereas in the simile in (2) an indisputably positive connotation of the smooth movements of a supple body applies. The simile in (3) is a variation of the expression με ζώνουν τα (μαύρα) φίδια ‘(black) snakes coil around me, an idiomatic expression denoting the feeling of being snared by emotion or circumstances.

1. Ορφάνεψα από μικρός/ τι βρέθηκες βροντά μου
den ήξερα ποις έβρεφα κακούργα, φίδι μέσ’ στην αγκαλιά μου496
(I became an orphan at a young age/ why did you come before me
I didn’t know I was nurturing/ you heartless woman, a snake in my arms)

2. Τα μαλλιά σου ξεπλεγμένα/ τα χειλάκια σου βαμμένα
to κομμί κομνάζ σαν φίδι/ Αρμενίτσα μου, αχ κουκλίτσα μου497
(Your hair is loosened/ your lips are painted
you move your body like a snake/ my little Armenian girl, my little doll)

3. Για κοίτα πώς με ζώσανε/ σαν φίδια τα μεράκια
Λυπήσου τη καρδούλα μου/ που πότισες φαρµάκια498
(See how the yearnings/ have coiled around me like snakes
Have mercy on my poor heart/ that you drenched with poison)

eel (χέλι)

Source: ‘eel’; target: evasive person; supple body that moves smoothly. The 2 instances of the word χέλι in the corpus are emotion-related similes. Figurative expressions including the word ‘eel’ can also have various targets, both negative and positive. The conventional simile in (1) aims at a more negative connotation in describing an evasive person as a slippery eel; in (2), just as with example (2) under ‘snake’, the positive connotation of the smooth movements of a dancing woman is intended.

1. Και μη μου γλιστράς σαν χέλι/ αφού ξέρεις πως μπορώ
με την κάμα μου στο χέρι/ να ’ρθω πάλι να σε βρω499

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496 Μ’ έκανες και χώρισα (Markos Vamvakaris).
497 Αρμενίτσα (Jakovos Montanaris).
498 Βεργιλίου δεν είσαι εντάξει (Apostolos Chatzichristos).
499 Αερόπλανο θα πάρω (Panayiotis Tountas).
(And don’t you slip away from me like an eel you know that I’m capable of coming and finding you again/ with my dagger in my hand)

2. Τραγουδούν οι αραπάδες/ και χορεύει στους οντάδες το κορμί λυγάει σαν χέλι/ γιαλελέλι 

(The Arabs are singing/ and she’s dancing in the lounges she bends her body like an eel ‘yialeleli’)

beast (θηρίο)

Source: ‘beast’; target: wild, aggressive, and merciless person. The word θηρίο occurs 6 times in the corpus, 4 times as a metaphor and twice as a simile, and all instances are related to emotion. The ‘beast’ in the rebétiko corpus denotes the wildness, aggression, and lack of mercy of a person engaged in violent action, or being hurt or menaced; the similes below depict the Greek artillery at the Albanian front during the Second World War (1) and a forsaken female narrator (2).

1. Κι εσύ, βρε πυροβολικό/ που σαν θηρίο µουγκρίζεις το θάνατο στους Ιταλούς/ καθηµερινώς σκορπίζεις

(And you, artillery/ who roar like a beast death amongst the Italians/ every day you scatter)

2. Να ξηγηθώ σαν το θηρίο κι ο ένας μας από τους δυο/ απ’ τη ζωή να λείψει

(I’ll respond like a wild beast and one of the two of us/ will go missing from life)

Remarks

Animals as source domain in metaphor are common in the rebétiko corpus. If the characteristics given in folklore to various animals might be assumed to be constant and similar universally, many of the metaphors including animals should be conventional and near-universal. But there are also disparities in the associations of animals from one culture to the next. In the corpus, various aspects of the animals’ characters are highlighted or downplayed. The spectrum of emotions in the metaphors is broad; both negative and positive connotations are common.

500 Η µικρή του καµηλίφη (Apostolos Chatzichristos).
501 Για τα σας φαντασμάτα μας (Markos Vamvakaris).
502 Ένας σπατάλης θηριοκός (Yiannis Papaioannou).
4.3.2 The Human Body as a Source Domain

In the category THE HUMAN BODY, 21 words from the corpus have been investigated, all nouns, of course. There are 946 instances where these single words are involved in metaphorical expressions of emotion. The emotion-related metaphoricty of the words in this source domain is rather high; the percentage constituting metaphorical expressions of emotion is 67%. The generic-level metaphor THE MIND IS A BODY has given rise to an abundance of metaphorical expressions using various parts of the body to depict different features of the mind, and thus also the emotions. In his dissertation on metaphors in Cicero, Aron Sjöblad\textsuperscript{503} successfully attempts to construct a model of a coherent metaphorical system where the metaphorical human body is central to the depiction of abstract activities and notions concerning human life. The mapping of this metaphorical human body is extensive; the body has eyes that signify understanding, hands that denote handling of abstract objects, it can move in different directions, and be weighed down by burdens etc.

In the rebétiko corpus, parts of the human body function mainly as metonymies for e.g. beauty, if the meaning is not literal. It is often hard to draw a line between the metonymic and the literal meaning. For example, the noun σακάλια often denotes ‘breast, bosom, arms’ in a quite concrete way, or an embrace (affectionate and/or sexual), but it just as often means ‘closeness’, ‘warmth’ and ‘safety’ in a more general sense. Pure metaphors are rare; instead the noun involved usually functions as a metonymy. Since it is almost impossible to distinguish between the sometimes very subtle differences in meaning, and since the meaning is often double, all such instances have been placed in the category ‘literal’.

Also the noun μάτι is difficult to categorise figuratively; it is a frequent metonymy for beauty, but it is also often used metaphorically (20 instances) for a person very dear and precious, and in those cases it is more a formula than a metaphor of emotion; hence it is categorised as ‘non-emotional’. There are different degrees to which this word functions as a metonymy. In many cases the metonymy is very evident (σαμπή δυο μάτια ‘I love two black eyes’), and in other cases μάτι could be interpreted almost literally, but the contexts often make it clear that it is a metonymy for (the beauty of) a person, usually a woman (πεθαίνω για τα μάτια της ‘I’m dying for her eyes’). There is a clear connection between the source domain THE HUMAN BODY and the domains PHYSIOLOGICAL FORCE and PHYSICAL FORCE.

### Table 15. Source domain: the human body

<table>
<thead>
<tr>
<th>Expression</th>
<th>literal</th>
<th>metaphor</th>
<th>other trope</th>
<th>simile</th>
<th>literal/metaphor</th>
<th>other</th>
<th>total</th>
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<td>αγκαλιά 504</td>
<td>97 (97%)</td>
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<td>100</td>
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<td>1 (50%)</td>
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<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>ελιά 505</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>14</td>
</tr>
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<td>3 (&gt;1%)</td>
<td>354 (54%)</td>
<td>269 (41%)</td>
<td>5 (1%)</td>
<td>4 (1%)</td>
<td>15 (2%)</td>
<td>650</td>
</tr>
<tr>
<td>καφάσι</td>
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<td></td>
<td></td>
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<td>1</td>
</tr>
<tr>
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<td>1 (2%)</td>
<td>12 (27%)</td>
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<tr>
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<td></td>
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<tr>
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<td>4 (9%)</td>
<td></td>
<td></td>
<td>4 (9%)</td>
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<tr>
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<td>138 (45%)</td>
<td>3 (1%)</td>
<td>11 (4%)</td>
<td>55 (18%)</td>
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<tr>
<td>νύχι</td>
<td>2 (50%)</td>
<td>1 (25%)</td>
<td></td>
<td></td>
<td>1 (25%)</td>
<td></td>
<td>4</td>
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<tr>
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<td>στήθος</td>
<td>6 (18%)</td>
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<tr>
<td>στόµα</td>
<td>11 (41%)</td>
<td>3 (11%)</td>
<td>5 (19%)</td>
<td>1 (4%)</td>
<td></td>
<td>7 (26%)</td>
<td>27</td>
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<tr>
<td>στόµιο</td>
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<td>16</td>
</tr>
<tr>
<td>φρύδι</td>
<td>12 (100%)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>χείλι</td>
<td>30 (43%)</td>
<td>11 (16%)</td>
<td>24 (34%)</td>
<td>3 (4%)</td>
<td>2 (3%)</td>
<td></td>
<td>70</td>
</tr>
<tr>
<td>χέρι</td>
<td>34 (50%)</td>
<td>8 (12%)</td>
<td>2 (3%)</td>
<td></td>
<td>24 (35%)</td>
<td></td>
<td>68</td>
</tr>
<tr>
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<td>409</td>
<td>506</td>
<td>14</td>
<td>17</td>
<td>132</td>
<td>1420</td>
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</table>

**heart (καρδιά)**

*Source: ‘heart’; target: soul, goodness, courage, compassion; a person in love (whose heart is broken).* The noun καρδιά is by far the most frequent of the investigated words in the corpus, which is testimony to the emotional nature of the genre rebétiko. Of the 650 occurrences of καρδιά, 354 are metaphors of emotion, 269 are metonymies involving emotion, 5 are similes of emotion, and 4 are instances of double entendre. Only 3 instances are literal, and 15 are metaphorical.

504 The verb αγκαλιάζω occurs 29 times in the corpus, of which 3 are metaphors with a more abstract meaning of ‘embrace, adopt, sweep around’.

505 The noun ελιά is of course used here in the sense of ‘mole’, ‘beauty-spot’, not ‘olive’. The meaning of the noun καφάσι is ‘head/skull’; it should not be confused with the etymologically unconnected homograph καφάσι ‘latticework’ (plur. καφάσια ‘lattice windows’), cf. Vasilis Tsitsanis’s Σεράχ. |
expressions with target domains other than emotion. Most metaphors including the noun καρδιά are also metonymical (cf. 3.2.7 Metonymic Relationships, Idioms and Metaphor); firstly, the heart can function as a metonymy for a person, being the conventional location of the emotions in western cultural tradition, and secondly, it can be a metaphor for emotion itself, and by extension, for interpersonal relationships (example 7). The heart is attested in many cultures as a conventional metonymy/metaphor. Many different emotions can be conveyed by the figurative ‘heart’. It warrants extensive illustration here for this reason and also because of the frequency of the figurative expressions involving the heart. In (1) the metaphor conveys courage; in (2), (6), and (9) the notion of the emotions in general. Example (3) contains a ‘metonymic metaphor’ (a profusely bleeding heart) denoting the emotions of a person in love. The metaphor in (4) denotes goodness, and in (5) having generosity of spirit, hence also goodness and kind-heartedness. The main emotion conveyed in (8) is love, whereas in (10) the hearts stand metonymically for susceptible persons (τίκι τίκι τος being the sound of both the dancing heels and the hearts they cause to palpitate).

1. Βρε μάγκα το μαχαίρι σου/ για να το κουνουμάρεις πρέπει να έχεις την ψυχή/ καρδιά για να το βγάλεις (Hey, macho, that knife or yours/ for you to use it you’ve got to have the soul/ the heart to get it out)

2. Μου μάρανες τη δόλια την καρδιά μου/ και σαν σκουπίδι τώρα με πετάς Εσύ θα μετανοώσεις κάποια μέρα/ θα τρέχεις σαν τρελή να με ζητάς (You made my poor heart wither/ and now you throw me away like trash You will regret it some day/ you’ll run like crazy to seek me out)

3. Απ’ την Πόλη ήρθε μια προχτές/ κι έκαψε πολλές καρδιές έτσι έκαψε κι εμένα/ αχ, και στάζει η καρδιά μου αίµα (From Constantinople came a girl the other day/ and she burnt many hearts thus she burnt me too/ oh, and my heart is dripping blood)

4. Ήβρα παιδάκι τζέντελμαν/ να μ’ αγαπάει στ’ αλήθεια είναι εργάτης ξικουστός/ κι έχει καρδιά στα στήθια (I found a lad, a gentleman/ who loves me for real he’s a renowned worker/ and he’s got a heart in his chest)

507 Βρε μάγκα το μαχαίρι σου (Anestis Delias). Both ψυχή and καρδιά are better translated as ‘guts’ in this song.
508 Εσύ θα μετανοώσεις (Kostas Manesis).
509 Ταταυλιανή τσαχπίνα (Antonis Diamantidis, alias “Dalgas”).
510 Ούζο και χασίς (Spiros Peristeris).
5. Έχω μια πλούσια καρδιά/ γεμάτη με χρυσάφι και καθαρή συνείδηση/ που αισθάνεται τα λάθη. (I have a rich heart/ filled with gold and a clear conscience/ that feels all wrongs)

6. Τώρα πια δεν σε λυπάμαι/ κι ούτε σε πονώ. Υπένθυμα μου θα την κάνω/ πέτρα σαν βουνό. (Now I don’t pity you any more/ and I don’t feel for you I’ll turn my heart into a stone/ like a mountain)

7. Μπρος στο ρημαγμένο σπίτι/ με τις πόρτες τις κλειστές/ τον καμπύλιο μου σιγοκλαίω/ και ματώνουν οι καρδιές. (Before the ruined house/ with its closed doors I quietly lament my pain/ and make hearts bleed)

8. Θα μείνω έξω, μια και το ’βαλες γινάτι/ κι από το κρύο η καρδιά μου θα σβήσει. (I’ll stay outside, since you set your heart on it And my heart will be extinguished by the cold)

9. Αν εκτίμησες παλάτια, λίρες και στολίδια/ πέταξέ την την καρδιά σου μέσα στα σκουπίδια. (If you valued palaces, golden coins and jewels throw your heart away in the rubbish bin)

10. Θα σου πάρω πασουμάκια/ σα χωρεύεις να χτυπούν/ τίκι τίκι τακ τα τακουνάκια/ τις καρδούλες να κεντούν. (I’ll get you little slippers/ that will tap as you dance Ticky-ticky-tack the little heels will go/ and they’ll sting little hearts)

chest, breast (στήθος)
Source: ‘chest’; target: emotion, sentiment. Of the 33 instances of the word στήθος in the corpus, 27 are metonymies of emotion and 6 are literal. Substantially, ‘chest/breast’ is synonymous with ‘heart’, inasmuch as it denotes the location of emotion, and in some instances the choice between the two sources probably depends on metre and rhyme. In the example below the ‘chest’ conveys the emotional pain of the narrator.

511 Είμαι παιδάκι έξυπνο (Stellakis Perpiniadis).
512 Μη μου λές γιατί ξεχνάω (Kostas Skarvelis).
513 Το ρημαγμένο σπίτι (Vasilis Tsitsanis).
514 Το σκαλοπάτι (Vasilis Tsitsanis).
515 Ο διαβολάκο (Koulis Skarpelis).
516 Αρμενάκι (Iakovos Montanaris).
1. Σαν βγαίνει ο χότζας στο τζαµί/ αργά σαν σουρουπώνει όταν θα πει το Μπιρ Αλλάχ, Μπιρ Αλλάχ/ το στήθος μου ματώνει
(When the hodja comes out at the mosque/ late at twilight and when he calls out ‘Bir Allah’/ my chest bleeds)

mole, beauty-spot (ελιά)
Source: ‘mole’; target: beauty; femininity. All 14 instances of the noun ελιά are figurative expressions of emotion, in the broad sense of the notion. It is a metonymy for beauty, usually female, and by extension a metaphor for the emotions evoked by that beauty; in this example, desire.

1. Αχ, τα µαλλιά σου κι η ελιά σου/ µ’ έφεραν στη γειτονιά σου
(Oh, your hair and your mole/ brought me to your neighbourhood)

hand (χέρι)
Source: ‘hand’; target: help; closeness; power; person. There are 68 occurrences of the word χέρι in the rebétiko corpus. 24 instances are metaphorical/metonymical expressions from source domains other than emotion; 10 are emotion-related, 8 metonymies and 2 similes. Generally, the hand is a metonymy for the body, but it can be a metonymy or metaphor for just about anything related to a person and its meaning is highly dependent on context. In the metaphors of emotion the dominant target domain is power. Πέφτω στα χέρια κάποιου means ‘to be subjected to someone’s power’, and in the example below this is to be understood as emotional subjection.

1. Από το Χάρο γλίτωσα/ για την κακή µου µοίρα και έπεσα στα χέρια σου/ κι άλλη λαχτάρα πήρα
(I got away from Death/ by my bad fortune and fell into your hands/ and got another fright)

eyes (µάτια)
Source: ‘eyes’; target: a (beloved) person, beauty. The word µάτια occurs in 303 instances in the corpus. 81 of these are literal and 55 are non-emotional metaphorical expressions. Of the remaining emotion-related instances, 14 are metaphors, 138 are metonymies, 3 are similes, and 11 can be interpreted both literally and metaphorically. As with the word πουλί above, many of the non-emotional instances constitute an idiomatic phrase; µάτια µου ‘my eyes’ denotes ‘my dear’, ‘my precious’ and can thus be regarded both as non-emotional and as emotion-related. All three examples below are metonymies. Example (1) can be

517 Μπιρ Αλλάχ (Ioannis Stamoulis).
518 Τα κομµένα τα µαλλιά (lyrics: unknown; artist Yiorgos Vidalis).
519 Η νοσοκόµα (Kostas Manesis).
understood both literally and as a metonymy for the appearance of women, or for beauty in general. The metonymy in (2) also denotes a person (and her beauty). In (3) the metonymy stands for the narrator herself.

1. Αγαπώ τα μαύρα μάτια/ που γυαλίζουν σα διαμάντια
   (I love those black eyes/ that shine like diamonds)

2. Μόρτισσα, τα μάτια σου τα μαύρα, τα γλυκά στον σεβντά τους μ’ έριξαν και λειώνω μυστικά
   (You tough woman, your sweet black eyes have thrown me into a yearning for them, and I secretly melt)

3. Οπού σταθώ κι οπού βρεθώ δερβίσαινα με λένε μα και για το κουτόκοσμο/ τα μάτια μου δεν κλαίνε
   (Wherever I go and turn up/ they call me a tough and sturdy girl but for this stupid world/ my eyes never cry)

**lips (χείλια/χείλη)**
Source: ‘lips’; target: metonymy for beauty or speech or kisses; facial expression of happiness/sorrow. The 70 occurrences of χείλια are distributed between 30 literal expressions, 2 non-emotional metaphorical expressions, 11 metaphors of emotion, 24 metonymies of emotion, and 3 emotion-related similes. The metonymy below could strictly speaking also be a literal expression: ‘my lips did not smile’, but a figurative interpretation, in the sense of ‘I have not felt joy’ (whether the lips smiled or not), makes more sense and gives more depth to the expression.

1. Μαύρη η ώρα κι η στιγμή/ που έμπλεξα με σένα μια μέρα δεν εγέλασαν/ τα χείλη μου και μένα
   (Black is the hour and the moment/ that I got involved with you not for a single day did they smile/ those lips of mine)

**head (κεφάλι, καφάσι [= head/skull])**
Source: ‘head’; target: metonymy for person, the mind, and emotional disposition. There are 2 words encountered in the corpus for the notion ‘head’, namely κεφάλι and καφάσι. The unusual καφάσι (from Turkish) occurs only once and as a metaphor of emotion. The more common κεφάλι occurs 44 times; 23 of the instances are literal, 12 are non-emotional metaphors or metonymies, 1 is a double

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520 Αγαπώ τα μαύρα μάτια (Markos Vamvakaris).
521 Μόρτισσα Σμυρνιά (Kostas Karipis).
522 Δερβίσαινα (Vangelis Papazoglou).
523 Πάψτε να κλαίτε μάτια μου (Prodromos Tsaousakis).

161
entendre, and 8 are metonymies of emotion. The metonymical ‘head’ usually
denotes a person, as a part of the whole, or the mind, as the location of the
intended target. By extension it also stands for various notions associated with
the mind, among them emotional disposition. In (1) the head, i.e. the mind, is lost
because of jealousy, and in (2) the target aimed at is the narrator (i.e. his body and
mind).

1. Άπόψε σε γλεντάω κι ο κόσμος πάει να σκάσει
κοντεύει απ’ τη ζήλια/ να τους φύγει το καφάσι
Απόψε κάνεις μπαμ’ 524
(Tonight I’m partying with you/ and people are about to burst
they’re nearly blowing their tops/ with envy
Tonight you’re a knockout)

2. Κάτσε φρόνιµα, Μαρίκα/ τι μπελά µε σένα βρήκα
κι έβαλα φωτιά µεγάλη/ στο φτωχό µου το κεφάλι
(Behave yourself, Marika/ what a bother I’ve had with you
and I’ve set it well ablaze/ that poor head of mine)

innards (σωθικά, σπλάχνα)
Source: ‘innards’; target: metonymy for visceral emotions. The synonymous
nouns σωθικά and σπλάχνα, 526 both in the plural, are often used metonymically to
denote the location of intense emotions. It is not uncommon for the metonymy
‘innards’, as the location of intense emotions, in its turn to stand metaphorically
for the intense emotion itself, whether it is negative (pain), as in (1) and (2), or
positive (love/desire). Σωθικά occurs in 16 instances in the corpus, which are all
metaphors/metonymies of emotion; σπλάχνα occurs in 5 instances, of which 4 are
metaphors from other source domains, and only 1 is a metaphor/metonymy of
emotion.

1. µην µε τυραννείς […]
εµένα που µου πήρες την καρδιά µου
και µ’ άνοιξες πληγή στα σωθικά µου 527
(don’t torture me […]
the one whose heart you took away
and in whose innards you opened up a wound)

524 Άπόψε κάνεις μπαμ’ (Vasilis Tsitsanis).
525 Κάτσε φρόνιµα Μαρίκα (Markos Vamvakaris).
526 Σπλάχνα in the singular can mean ‘offspring’.
527 Σε µια ζανθιά (Stellakis Perpiniadis).
Remarks

As human physiology is fundamentally identical through time – and possibly place, allowing for different social, economic, and cultural contexts and diverse perceptions of anatomy – the metaphorical expressions sprung from this source domain are mainly conventional and may be presumed to be potentially universal. But as cultural variation can render some aspects of bodily experience more, or sometimes less, important than others, there are of course also cultural variations in the linguistic expressions generated from the source domain HUMAN BODY. Furthermore, the creativity of individual songwriters has at times produced more original metaphors and metonymies. Most figurative expressions involving the body are metonymies. The metonymies usually denote a person as a whole (e.g. in the case of ‘hand’), or an emotion, activity, or feature associated with the part of the body chosen as source domain (e.g. ‘lips’ and ‘mole’). The most common of all metaphors/metonymies in the rebétiko corpus, the heart, is to be found in the source domain HUMAN BODY. A wide range of emotions is conveyed by the ‘heart’ and by other words from this source domain. Most of the expressions concern emotions and qualities with positive connotations, such as goodness, love, and desire, but emotions with negative connotations, such as emotional pain, are also represented.

Συρματόπλέγµατα βαριά (Eftichia Papayiannopoulou).

528
4.3.3 The Mind and the Soul as Source Domains

The mind and the soul can sometimes function as metonymies and metaphors in the same way as the body. In Greek their use often resembles that of the ‘brain’/’eyes’ and ‘heart’ respectively.

In the category THE MIND AND SOUL there are 74 instances of metaphorical expression of emotion. These instances are divided between 3 nouns that represent this category. The emotion-related metaphoricity of the notions in this source domain is medium; the percentage constituting metaphorical expressions of emotion is 43%.

Table 16. Source domain: the mind and soul

<table>
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<tr>
<th>Expression</th>
<th>literal</th>
<th>metaphor</th>
<th>other trope</th>
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<th>literal/metaphor</th>
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<td>22</td>
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<td>45</td>
<td>16 (36%)</td>
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<tr>
<td>ψυχή</td>
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<td>25</td>
<td>10</td>
<td>70</td>
<td>7 (7%)</td>
<td>70</td>
<td></td>
</tr>
<tr>
<td>total</td>
<td>54</td>
<td>74</td>
<td>10</td>
<td>173</td>
<td></td>
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</tr>
</tbody>
</table>

mind (νους, µυαλό)

Source: ‘mind’: target: control/lack of control over emotion. The noun µυαλό occurs 58 times in the corpus; in 29 instances it is included in metaphors of emotion, in 22 instances in other metaphors, and in 7 instances it has a literal meaning. The adjacent noun νους occurs in 45 instances, of which 10 are found in metaphors involving emotion, 16 in other metaphors, and 19 in literal expressions. Hence, there are, in all, 39 instances where the notion ‘mind’ is included in metaphorical expressions of emotion. The emotions conveyed by these metaphors are mostly positive (love and desire), as in (1) and (2), but also to some extent negative (fear and despair).

1. Τα ματόκλαδά σου γέρνεις, βρε/ νου και λογισµό μου παίρνεις\(^{529}\)
   (When you lower your eyelashes/ you take my mind and reason away)

2. σαν σε βλέπω από κοντά μου να περνάς, µικρό
   μου ξετρελαίνεις, φως µου, το µυαλό\(^{530}\)
   (when I see you pass by near me, my little one
   you drive my mind crazy, my light)

\(^{529}\) Τα ματόκλαδά σου ιόµπου (Markos Vamvakaris).
\(^{530}\) Μάγκικο (lyrics: unknown; artist Yiorgos Vidalis).
soul (ψυχή)

Source: ‘soul’; target: intense emotion; emotional disposition; spirit. There are 70 instances of the noun ψυχή in the corpus, 28 of them are literal expressions, and 7 are metaphors from other target domains. The remaining 35 instances are figurative expressions of emotion; 25 are metaphors, and 10 are metonymies. The notion ‘soul’ stands metonymically for a person (1) or a person’s emotional disposition and innermost feelings (2), and also metaphorically for intense emotion, compassion in (3). The emotions conveyed by metaphors involving this source domain are mostly negative, such as despair, disappointment, and sorrow.

1. Ξύπνα, μικρό, μου κι άκουσε/ κάποιο μινόρε της αυγής για σένανε είναι γραμμένω/ από το κλάμα κάποιας ψυχής.531
   (Wake up, my dear, and listen/ to a tune in minor key at dawn for you it is written/ out of the weeping of a certain soul)

2. Κοιτώ παντού, τριγύρο μου σκοτάδι κι είν’ ψυχή μου μαύρη σαν τον Άδη.532
   (I look everywhere, around me darkness and my soul is as black as Hades)

3. Καρδιά δεν είχες και ψυχή/ το δάκρυ μου έτρεχε βροχή.533
   (You had no heart and soul/ my tears kept falling like rain)

Remarks

There are not many different notions to examine from this source domain, but the frequency of the notions is quite high. It is rather difficult to demarcate the notions from this source domain from those included in the HUMAN BODY domain, and the classification may therefore occasionally appear arbitrary. The notions ‘heart’ and ‘chest’, for instance, from the source domain HUMAN BODY are in many ways almost synonymous to the notion ‘soul’ from the domain THE MIND AND THE SOUL. Mostly negative emotions are represented by ‘soul’, whereas expressions using the notion ‘mind’ tend to display positive emotion.

531 Το μινόρε της αυγής (Spiros Peristeris).
532 Στην παραζάλη (Yorgos Mitsakis).
533 Εχτές αργά το δείλινο (Kostas Manesis).
4.4 Literal Expressions of Emotion

The literal expressions of emotion in the corpus are numerous, although significantly fewer than the figurative expressions. They include words denoting emotions such as pain, bitterness, love and joy, but also some words that are more difficult to translate, such as κέφι ‘mood/high spirits’ and μεράκι ‘yearning/highened emotion’. There are 109 words denoting emotion literally included in this study; 46 are nouns, 44 verbs, 17 adjectives, and 2 adverbs, totalling 2684 single instances. Most of the literal expressions in the table below can evidently be expressed metaphorically as well. In fact, some of the emotions are only conveyed metaphorically (e.g. from the source domain BURDEN), while others are expressed mainly through metaphor, but occasionally also literally, and yet others are represented primarily in literal expressions. By far the most frequently occurring literal words in the corpus are the verb αγαπώ ‘to love’, the noun αγάπη ‘love’, the verb πονώ ‘to hurt’, and the nouns πόνος ‘pain’ and καηµός ‘pain/yearning’. Metaphorical expressions denoting these emotions and causes of/responses to emotion are also the most common in the corpus.

Some remarks have to be made concerning a few of the literal expressions in the table below. Firstly, the noun κέφι is often combined with the verbs σπάω ‘break’, in the metaphorical sense of ‘raise’ or ‘bring about’ (4 times) and κάνω ‘bring about’ (9 times), and the noun μεράκι is often found with the verb σπάω (7 times), both expressions denoting ‘being in a good mood/having fun’. Secondly, the noun αγάπη is often used in an affectionate apostrophe directed to a dear person: αγάπη µου ‘my love’. In the plural the noun αγάπες denotes either the objects of love, or acts of endearment. Furthermore, the noun πίκρα, the adjective πικρός, and the verb πικράινω, ‘bitterness’, ‘bitter’, and ‘embitter’, are dead metaphors denoting emotion (cf. 3.1 Definitions of Metaphor and Other Tropes and 3.2.4 Kinds of Metaphor), originally concerned only with the sense of taste. The list of words in Table 17 is not exhaustive, and as these literal expressions serve only for comparison with the metaphorical expressions, they will not be further analysed in this investigation.

534 For an account of the words ‘kefi’ and ‘meraki’ in rebétiko see Tsounis (1995).
535 Words such as ερωτιάρης/-α/-ικο, ζηλιάρης/-α/-ικο, and μπελαλής/-ού have been categorised as nouns, even though they are also encountered as adjectives.
### Table 17. Literal expressions of emotion

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**Total** 2684
4.5 Further Observations on Metaphor in Rebétiko

In the course of this study, certain aspects of the metaphorical language of emotion in rebétiko have been revealed which have not been examined explicitly in the analysis of the metaphors, as they are not relevant to the primary aim of the dissertation. Nevertheless, since these features are to some extent characteristic of the figurative language of rebétiko, a brief presentation of them could serve to elucidate further the metaphors of rebétiko song texts. Some of the examples already cited will therefore be presented again, but this time from different points of view.

4.5.1 Metaphorical Blends

The first observation relates to the frequency of metaphorical blends, i.e. the use of mixed metaphors or metaphors with entailments from different source domains. In the first example (1), where ‘the dark fire’ (καρά, literally ‘black’, is a prefix of intensification) is said to ‘wilt’ the narrator, the metaphorical expressions are extracted from three different source domains: LIGHT/DARKNESS, FIRE and NATURAL FORCE respectively. In the second example (2) the metaphor ‘the wound that you lit’ draws on two source domains: PHYSICAL FORCE and FIRE. Although the linguistic expressions conflate different metaphorical source domains, the overall impression in Greek is not one of incoherence. The reason might be that they are all included in the master metaphor EMOTION IS FORCE, which may allow metaphors from different specific-level metaphors to mix successfully. Another explanation could be that there are metaphors within the metaphors, as it were, i.e. that ‘wilt’ in (1) is really a metaphor for ‘damage, and that ‘light’ in (2) is a metaphor for ‘to cause’ or ‘start’. The metaphors that spring from these kind of blends can be very vivid. They often form creative metaphors from conventional ones, even though they can appear, strictly speaking, to be quite illogical.

1. Μη με ρωτάτε βλάµιδες/ γιατί είµαι λυπηµένη
   Καραγιαγκίνι µες στην καρδιά/ έχω και µε µαραίνει
   (Don’t ask me, my friends/ why I’m sad
   a dark fire in my heart/ I have and it wilts me)

2. εσύ θα γιάνεις την πληγή/ που µ’ άναψες, ζηλιάρα
   (you will heal the wound/ that you lit in me, you jealous woman)

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536 Φέρτε πρέζα να πρεζάρω (Panayiotis Tountas). The ‘dark fire’ invoked is of course metaphorical for desire and passion.
537 Ξανθή κουκλίστα (Dimitris Semsis).
Another important observation is that many single verses, as well as whole song texts, are replete with metaphors. Sometimes the metaphors are part of the same coherent metaphorical system, and in other instances there is a blended set of metaphors from various source domains. The more coherent type can sometimes form an allegory (cf. example (13) under ‘fire’ at 3.2.7 Emotion is Fire/Heat); the blended variety can create a very dramatic and vibrant effect (1).

1. Με τρώει κάποια μαύρη υποψία/ πος άλλος την καρδιά σου κυβερνά και αν αυτό είναι αλήθεια/ δώσ’ μου μαχαιριά στα στήθα πριν γκρεμίσουν τα όνειρά μου τα χρυσά\(^538\)

(A certain black suspicion is eating away at me that someone else rules your heart before my golden dreams crumble)

4.5.2 Striking Stereotypes in the Metaphors of Rebetiko

The lyrics of rebetiko are filled with stereotypes, especially of women, and these stereotypes permeate metaphorical expressions over many songs. Women are typically depicted either as cunning, evil and wilful, using notions such as γάτα ‘cat’, μπελάς ‘burden’, δίχτυ ‘net’, μαγεύω ‘cast a spell on’, and τυλίγω ‘entangle’ (1-4), or more passively and innocently as sweet, beautiful and desirable (5, 6). There are also instances where both these stereotypical views on women are at work simultaneously (7).

1. Γλέντα τις γυναίκες, μάγκα/ μην τις αγαπάς είν’ αχάριστες σαν γάτες/ μην καρδιοχτυπάς\(^539\)

(Have fun with women, macho/ don’t love them they are ungrateful like cats/ don’t get your heart beating)

2. Τι μπελάς το γυναικείο φύλο/ κι ο Αδάμ την έπαθ’ από το μήλο πού να βρεις στον ντουνιά/ μια γυναίκα με καρδιά σαν γάτες είναι πονηρές, ζηλιάρες και κακές\(^540\)

(What a nuisance is the female sex/ even Adam was undone by an apple where can you find in all the world/ a woman with a heart like cats they are cunning, jealous and wicked)

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538 Της ταβέρνας το ρολόι (Vasilis Tsitsanis).
539 Έτσι είναι, μάγκα, η ζωή (Tolis Charmas).
540 Τι μπελάς το γυναικείο φύλο (Vasilis Tsitsanis).
3. Τυλίχτηκα σαν ψάρι στο δίχτυ σου, κουκλά
και μου 'χις πια για πάντα/ σκλαβώσει τη ζωή.  
(I’m entangled like a fish in your net, my doll
and you’ve forever enslaved my life)

4. Με μάγεψε μια μάγισσα/ με τα γλυκά της λόγια
Με τύλιξε σαν μου 'ταξέ/ ανώγεια και κατώγεια.
(A sorceress has cast a spell on me/ with her sweet words
She conned me as she promised me/ the moon and the stars)

5. Κάποια βραδιά μαγική/ μέσα στο Μισίρι την είδα
Ήταν ξωτική ομορφιά/ η Γκιουμπαχάρ η γλυκιά.
(Some magical evening/ I saw her in Egypt
She was an exotic beauty/ sweet Gulbahar)

6. σαν σε βλέπω από κοντά μου να περνάς,
μικρό μου ξετρελάνεις, φως μου, το μυαλό.
(when I see you pass by near me,
you drive my mind crazy, my light)

7. Όταν σου 'λεγα με πόνο/ χάνομαι για σένα λειώνω
έρχεσαι τα μάτια σου, μικρή μου, χαμηλά
κοίταζες να πάρεις κάποιον άλλου τα φιλιά.
(When I used to tell you in my pain/ that I’m lost because of you, I’m melting
you would lower your eyes, my little one
and sought to gain someone else’s kisses)

There are some instances, however, where women are portrayed as strong, clever,
powerful, and possessing a free will equally with men (8). There are also instances
where men ‘cast a spell on’ women in the same way as women on men (9).

8. Τρέξε, μάγκα, να ρωτήσει/ να σου πουν ποια είμαι 'γιο
Είμαι 'γιό γυναίκα φίνα/ ντερµπεντέρισα
που τους άντρες σαν τα ζάρια/ τους μπεγλέρισα.

541 Ναζάρα, μ’ έχεις μπλέξει (Markos Vamvakaris).
542 Στρά-στιγα ποθάνω (Markos Vamvakaris). The literal meaning of the expression ανώγεια και κατώ-
γεια is ‘upper floors and basements’.
543 Γκιουμπαχάρ (Vasilis Tsitsanis).
544 Μάγκικο (lyrics: unknown; artist Yiorgos Vidalis).
545 Μη μου λές γιατί ξεχνάω (Kostas Skarvelis).
546 Η ντερµπεντέρισα (Vasilis Tsitsanis).
The stereotypes of men are more varied; one instance is the strong, hardworking type with a good reputation (10); another is a much weaker lovesick man who is portrayed as being in the power of a desired woman (11); while a third justifies the uncouthness of a man’s behaviour as a reaction to the deceitful conduct of a woman (12).

10. Είμαι εργάτης τιμημένος/όπως όλη η εργατιά και τεχνίτης ξακουσμένος/και λιοντάρι στην δουλειά  
(I’m an honoured worker/ like all the working class and a renowned craftsman/ and a lion at work)

11. Σκλάβος στο γλυκό της φιλί είμαι στο σεβντά της δεμένος  
Κλαίω, νοσταλγώ και πονώ/ την Γκιουλµπαχάρ δεν ξεχνώ  
(A slave to her sweet kiss/ I am tied to her passion I cry, I long and I hurt/ I never forget Gulbahar)

12. Κι αν είμαι ζόρικος, που λεζ/εσύ τα φταις και μόνο  
Όταν σε βλέπω μ’ άλλον ένα/και φουντώ/  
(And if I’m stroppy, you know/ it’s all your own fault When I see you with another man/ I catch fire and flare up)

Emotional language in Greek can be quite physical and at times almost violent. This could be viewed as a rather stereotypical perception of emotion. The connotations of the expressions, though, are not always harsher than in, for instance, English or Swedish, but rather stronger and more intense. In the corpus, the use of words and phrases such as σφάζω ‘slaughter’ (13), μαχαίρι ‘knife’ (14), σκοτώνω ‘kill’, δέρνω ‘beat up’, πνίγω ‘choke’, and κάνω κοµµάτια ‘cut to pieces’ have, as stated in an earlier section, become rather diluted in the specific metaphorical expressions in Greek, and hence merely denote an intensity of emotion that is otherwise difficult to

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547 Το χασαπάκι (Markos Vamvakaris).  
548 Εργάτης τιμημένος (Panayiotis Tountas).  
549 Γκιουλµπαχάρ (Vasilis Tsitsanis).  
550 Ο ζόρικος (Apostolos Chatzichristos).
convey concisely. In most instances, metaphors with a more violent content denote emotions and emotional states, and only very rarely describe actions taken or threats made towards another person. That fact is consistent both with the high metaphoricity of the expressions concerning forces as source domains, and with the assumption that rebétiko song texts are largely emotional in nature.

13. Μέσα στην καρδιά με σφάξεις/ όταν με κοιτάς 
κάνεις πως αναστενάζεις/ και όλο με γελάς
(You slaughter me right in the heart/ when you look at me you pretend to be sighing/ but you keep fooling me)

14. Σα μου πεις πως δε με θέλεις/ πως δε μ’ αγαπάς 
μαγγέλκια είναι τα λόγια/ κούκλα, που πτετάς
(When you say that you don’t want me/ that you don’t love me the words are little knives/ my beauty, that you throw)

4.5.3 Figura Etymologica
There are several instances of the juxtaposition of cognate words, including metaphors, in the same verse of rebétiko song texts. The rhetorical device, figura etymologica often serves both to give emphasis and to create alliteration or assonance. This illustrates the functioning of metaphor in both embellishment and conveying meaning. There are instances from various source domains, but most of them are to be found within MENTAL FORCE (1) and NATURAL FORCE (4).

1. ποιες μάγισσες τρελές σε κρατούν μακριά 
μαγεωμένα 
tις όρες τις πικρές κάθε βράδυ μετρώ και πεθαίνω
(what crazy sorceresses keep you away, spellbound every night I count the bitter hours and I die)

2. Τα δύο σου μάτια, κούκλα μου/ μοιάζουνε σα μαγητές 
όπου με μαγγέλκιανε/ και περπατώ τις νύχτες
(Those two eyes of yours, my beauty/ they’re like magnets that have magnitised me/ and make me wander at night)

3. εσύ για μένα είσαι γιατρός/ εσύ θα με γιατρέψεις
(you are a doctor for me/ you are the one that’ll cure me)

551 Μάγκικο τα δύο σου μάτια (Markos Vamvakaris).
552 Τα παιδιά της γειτονιάς σου (lyrics: unknown, of smyrnaic origin).
553 Η σκιά μου κι εγώ (Vasilis Tsitsanis).
554 Σ’ αγάπησα να ’χω ζωή (Markos Vamvakaris).
555 Νόστιμο μικρό τρελό μου (Markos Vamvakaris).
4. Τέτοια ζωή με βάσανα/ κανένας δεν την έχει
   να τρέξουνε τα μάτια μου/ σαν τη βροχή που βρέχει.\footnote{Τέτοια ζωή με βάσανα (Markos Vamvakaris).}
   (Such a life with torments/ no one else has it
   my eyes keep running/ like the rain that rains)

5. Μια γαλανομάτα, μια τρελή τσαχπίνα/ μ’ έχει ζετραλάνει στην Αθήνα.\footnote{Μια γαλανομάτα (Markos Vamvakaris).}
   (A blue-eyed girl, a crazy coquette/ has driven me crazy in Athens)

4.5.4 Formulaic metaphors
Besides the individual metaphorical notions, there are formulaic metaphorical
expressions in rebétiko which recur in songs by different songwriters, (1) and (2), or
in different songs by the same songwriter (3).

1. Τα ματάκια σου τα δυο/ δεν τα βλέπω κι αρρωστώ
   σαν τα βλέπω με τρελαίνοντα/ και στον Άδη με πηγαίνουν.\footnote{Ελενίτσα μου (Yiannis Dragatsis, “Ogdontakis”).}
   (Those two eyes of yours/ when I don’t see them I fall ill
   when I see them they drive me crazy/ and they take me to Hades)

2. Αχ, μικρόβιλα μου αφράτη/ και με ζάχαρη γεμάτη
   σαν σε βλέπω με τρελαίνεις/ και στον Άδη με πηγαίνεις.\footnote{Στην Αθήνα μια µικρούλα (Yiovan Tsaous).}
   (Oh, my little chubby girl/ full of sugar
   when I see you you drive me crazy/ and you take me to Hades)

3. […] και σου μην γλιτώσεις τον ίδιο πόνο στην καρδιά/ να πάθεις και να λείωσεις.\footnote{Ποιος είμαι δε θυμάσαι (Kostas Skarvelis); Πονώ δεν με λυπάσαι (Kostas Skarvelis).}
   ([…] and you won’t get away
   the same pain in the heart/ you’ll suffer and you’ll melt)

The formula αναστενάζω και πονώ ‘I sigh and ache’ (4-6) is a also common in
rebétiko.

4. Η τύχη μου το θέλησε/ αλάνι τώρα να μαί
   ν’ αναστενάζω, να πονώ/ κι όλο να σε θυμάμαι.\footnote{Το Αλλάντικι (Dimitris Gogos, alias “Bayianderas”).}
   (My fortune wanted it this way/ for me to be an urchin
to sigh and ache/ and always bear you in mind)

556 Τέτοια ζωή με βάσανα (Markos Vamvakaris).
557 Μια γαλανομάτα (Markos Vamvakaris).
558 Ελενίτσα μου (Yiannis Dragatsis, “Ogdontakis”).
559 Στην Αθήνα μια μικρούλα (Yiovan Tsaous).
560 Ποιος είμαι δε θυμάσαι (Kostas Skarvelis); Πονώ δεν με λυπάσαι (Kostas Skarvelis).
561 Το Αλλάντικι (Dimitris Gogos, alias “Bayianderas”).
5. Αναστέναζω και πονώ για σένανε, µικρούλα
φαρµάκι που µε πότισε/ κακιά µελαχρινούλα

(I sigh and ache for you, my dear
you’ve given me poison to drink/ wicked dark beauty)

6. Αναστέναζω και πονώ γι’ αυτήν την οµορφιά σου
και δεν µπορώ να χαιριστό/ µικρή µου, από κοντά σου

(I sigh and ache for that beauty of yours
and I can’t bear to be apart/ from you, my dear)

4.5.5 Similarities between Metaphors in the Corpus and those in Erotokritos and Greek Folk Song

The majority of the metaphorical expressions of emotion in rebétiko appear prima facie to be conventional. One way of confirming this impression is to look for similarities between these metaphors and those found in a range of the poetry of Greek popular tradition, specifically in the Cretan Renaissance verse romance Erotokritos by Vitsentzos Kornaros, and a selection of folk songs (dimotiká tragoudia or demotic songs). It has been argued here that the conceptual metaphors of emotion in rebétiko largely derive from the general-level source domain EMOTION IS FORCE. Several of them correspond with expressions in Erotokritos and folk songs. Erotokritos is in places replete with metaphors (1), just as demotic and rebétiko songs are:

1. έχει καηµένα σωθηκά, χείλη φαρµακεµένα,
σ’ ό,τι ήκουσε της Αρετής, δεν τσ’ ήρεσε κιανένα
(her innards are burnt, her lips poisoned,
nothing of what she heard from Areti, pleased her at all)

Erotokritos contains instances of metaphor of emotion corresponding to each of the specific-level source domains for rebétiko song texts. From NATURAL FORCE we have for instance γκρεµός, θάλασσα, λειώνω, µαραίνω, and πνίγοµαι. From INTERNAL PRESSURE only one instance is found, namely βράζω, and from OPPONENT

562 Αφού µ’ αρέσει το κρασί (Yiannis Papaioannou).
563 Γιατί δε βγαίνεις να σε δω (Kostas Skarvelis).
567 The translations into English of verses from Erotokritos and from demotic songs/couplets are mine.
568 A0716, Γ0152, Γ1164, Γ1269; Ε0489, Γ0187, Ε1141; A1868, A1892; Γ0426 in Alexiou, S (1980/1986). The range of variation of these metaphors and their contexts can be synoptically surveyed in Philippides & Holton’s concordance of Erotokritos (1996–2001), as can that of the metaphors listed in the following footnotes.
there are examples of κάνω κομμάτια and σφράζω. Instances of metaphorical use of the words αρχοντιά, κυβερνώ, παλάτι and σκλαβώνω from the source domain SOCIAL FORCE are encountered, and the source domain FIRE/HEAT is represented with e.g. ανάβω, καίω, σβήνω, φωτά, φλόγα and λάβρα. Metaphorical expressions from the domain of PHYSIOLOGICAL FORCE are found in Erotokritos in the form of the words άιμα, αναστενάζω, αρρωστάνω (with the variant αρροστώ) that interestingly enough also occurs in the corpus of rebétiko), γιαίνω, γιατρεύω, γιατρεύω, δάκρυ, ζάλη and πεθάνω. From the source domain PHYSICAL AGITATION the verb τρέμω is encountered, and BURDEN is represented through the words βαραίνω, βαρώς and αλαφρώνω. From PHYSICAL FORCE we find δέρνω, ζεστός, μαχαίρι, πληγή, πληγώνω. LIGHT/DARKNESS is represented by e.g. μαύρος, ξημερώνω, σκοτεινός, καίει and φως. The only instances from POTENT SUBSTANCE involve φαρµάκι.

There are also correspondences between Erotokritos and rebétiko in metaphorical expressions of emotion from source domains other than that of forces; the source domains ANIMAL, HUMAN BODY and MIND AND SOUL are also represented. From ANIMAL we find words such as θεριό, λιοντάρι, ανάκοινα, σοτά, φως with the same emotional connotations as in rebétiko. The HUMAN BODY is represented by words like αγκαλιά, κεφάλι, καρδιά, ψυχή, χέρι, σκλαβώνω, καίει and σωθικά. Finally, from the source domain MIND AND SOUL we can discern the metaphors νοούς and φωνή.

Finally, some examples of the similarities of the metaphorical expressions follow below; (1-2), (6-7) and (9) are from rebétiko, (3) is from Erotokritos, while (4-5) and (8) are demotic couplets, so-called distichs.

1. Μες στις ταβέρνας τη γιάνια για σίνα πίνω για την αγάπη σου ποτάμια δάκρυα χύνω.

570 B0169; B0556; E0857; G0226 in Alexiou, S (1980/1986).
571 A0180; B0778; A2078, G0846; A0408, A1311; A0466, G0455; A0180, G0461; A0465 in Alexiou, S (1980/1986).
572 G1430; E0943; A1792, A2054; A1792, A2054; A1792, A2054; A1308, B1521; E1199; E0926, E0975; A0913; D0352 in Alexiou, S (1980/1986).
574 D0180; D1410; A0843 in Alexiou, S (1980/1986).
575 D0517, G1246; A0488; E0059, E1182; G0307, G0312; G0870, E1198 in Alexiou, S (1980/1986).
576 B0591; D0312; A1312; A1539; G0105 in Alexiou, S (1980/1986).
578 B0344, B1007, B1133; B0454, B1515; E0848; E0085; B0604 in Alexiou, S (1980/1986).
579 D0627, B1292; B0305, G0846; A0528, G1303; G1245, D0650; A0942, A1002; A0226; A1307; G1417 in Alexiou, S (1980/1986).
581 Στον μαγεμένο το μυστικό μου (Dimitris Gogos, alias “Bayianderas”).
(In a corner of the tavern I drink for you
for your love I shed rivers of tears)

2. *Η καρδιά μου συννεφιάζει/ τρέχουν τα δάκρυα βροχή*
*Σίγουρα θα πάμε, μα και φτάσαμε ως εκεί*
*εσύ στο χώμα κι εγώ στη φυλακή*  
(My heart is clouding over/ my tears fall [like] rain
Surely we will end up, the way we’re going on
you in the ground and me in prison)

3. κ’ εδείξαν την αγάπην τος πάντα όντε μ’ εθορούσαν,
να τρέξουν δάκρυα ποταμό, να κάγουν την καρδιά σου
(and they [i.e. your eyes] always showed their love as they looked at me
they will run with a river of tears, and burn your heart)

4. Λαγαπημένον μου πουλά κι οραίον μου ιεράκι,
η ξενιτιά σε χαίρεται κι εγώ πίνω φαρμάκι
(My beloved bird and beautiful falcon,
foreign lands enjoy you, and I drink poison)

5. Εσύ κοιμάσαι εις τα υψηλά κι εις τ’ άσπρα σενδοκάκια,
κι εγώ γυρίζω εις τα σπενά, και πίνω τα φαρμάκια
(You sleep up high in little white sheets
and I wander in the alleys and drink poison)

1. Τόσα φαρμάκια έχω πιεί/ όσπου να σ’ αποχτήσω
κι όμως, μικρή μου, δεν μπορόν/ μαζί σου πια να ζήσω
(I’ve drunk so much poison/ until I gained you
and yet, my dear, I can’t/ live with you anymore)

7. Για να σε κάνω άνθρωπο/ ήπια τόσα φαρμάκια
μα το δικό σου το μυαλό/ πετάει στα σοκάκια
(To make you a decent human being/ I’ve drunk so much poison
but that mind of yours/ flies around the alleys)

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582 Ξημερώνει και βραδιζεί (Vasilis Tsitsanis).
584 Demotic song/distich [Κς΄], Politis (1999a:308).
585 Demotic song/distich [Δίστιχα, αρ. 4:2], Politis (1999b:32).
586 Δε θέλω πια να σ’ αγαπάω (Markos Vamvakaris).
587 Για να σε κάνω άνθρωπο (Kostas Virvos).
8. Έρωτα που με τόξευσες, πώς πλια δεν με γυρεύεις;
Τέτοια πληγή που μ’ άνοιξες, πώς δεν μου την γιατρεύεις; 588
(Love who shot me with an arrow, why don’t you seek me out any more?
Such a wound that you opened in me, why don’t you heal it?)

9. Έχω μεράκι, έχω νταλγά/έχω σεβνά και πόνο
με την πληγή που μ’ άνοιξες/ μέρα και νύχτα λειών ο 589
(I have a yearning, I have a longing/ I have passion and pain
because of the wound you gave me/ night and day I melt)

Κλάω κι αναστενάζω ‘I cry and sigh’ is a common formula in rebétiko that occurs
in demotic songs and Erotokritos as well. The first examples (1-3) are from rebétiko
songs, (4-6) are demotic songs, and (7-8) are from Erotokritos. (9) and (10) are a
striking example of occurrence of the same metaphor in Erotokritos and rebétiko,
and the direct influence of the earlier text on the later cannot be excluded; nor can
that of a third source from the broad tradition of Greek vernacular poetry.

1. Ως πότε δεν θα μ’ αγαπάς/ και δεν θα με κοιτάζεις
και γι’ άλλονε, μικρούλα μου/ θα κλάω, θα αναστενάζω; 590
(For how long will you not love me/ and not look at me
and over someone else, my little one/ will you cry and sigh)

2. Γι αυτό κι εγώ δε θέλω πια/ να με ξαναπειράζεις
όταν περνάς να μου μιλάς/ να κλάω, ν’ αναστενάζω; 591
(That’s why I no longer want/ you to bother me anymore
to talk to me when I pass by/ to cry and sigh)

3. Θα την κάνω εγώ να αναστενάζει/ να πονεί, να κλάει, να στενάζει
να πονεί, να κλάει και ν’ αναστενάζει; 592
(I will make her sigh/ I’ll make her ache, cry, and groan
I’ll make her ache, cry and sigh)

4. Κάνω καρδιάν για τους εχθρούς, και λέγω δεν με νοιάζει,
κι η μαυρισμένη μου καρδιά κλαίει κι αναστενάζει 593
(I take fresh heart for my enemies and I say that I don’t care
and my blackened heart cries and sighs)

589 Δεν τόνε θέλω μάνα μου (Markos Vamvakaris).
590 Θα σε πλανέψω μια φορά (Kostas Skarvelis).
591 Πλανεύτρα (Τα άστεγα σου) (Kostas Skarvelis).
592 Ti σου λέει η μάνα σου για μάνα (Kostas Skarvelis).
593 Demotic song/distich [Κ΄], Politis (1999a:308).
5. Ο ήλιος ν-εβασίλευε, κι ακόμα λαύρα βγάζει, 
κι ακόμα η καρδούλα μου κλαίει κι αναστενάζει.  
(The sun has set and it’s still giving out heat 
and my heart is still crying and sighing)

6. κι εις το δρομί τ’ ακούμπησε, χρυσόν υγίο γεννάει. 
είναι βλαστάρι του έρωτα, και κλαίει κι αναστενάζει. 
(and on the road where she rested, she gives birth to a golden son 
he’s an offspring of love, and she cries and sighs)

7. Ηκλάγε κι αναστέναζε με κουράσα μεγάλη, 
(He cried and sighed with great fatigue)

8. μόνο κουνεί την κεφαλή, κλαίγει κι αναστενάζει. 
(she only shakes her head, she cries and she sighs)

9. κι ουδ’ εφοβήθηκε ποτέ άντρα, θεριό αν εγίνη 
και να μασά τα σίδερα και να τα καταπίνη. 
(and he never feared man even if he became a beast 
and chews up iron and swallows it)

10. Βρε, μη φοβηθείς τον άνθρωπο/ όσο θεριό και να ’ναι 
και να μασά τα σίδερα/ και να τα καταπίνει. 
(Don’t you fear man/ how ever much a beast he becomes 
and chews up iron/ and swallows it)

For the most part, similarities between the texts cannot be simplistically assumed to 
indicate that the earlier texts have directly influenced individual rebétiko songs, but 
rather reflect the workings of a popular tradition of poetic language underpinned by 
a system of metrical-syntactical formulae and patterns, used instinctively by both 
highly literate poets like Kornaros and unlettered oral composers alike. Moreover, 
Greek emotional expression tends to be very metaphorical, and the metaphors of 
emotion in the works selected for comparison mostly derive from the same source 
domains, whether they are culture-specific or universal.

595 Demotic song: Το τραγούδι της γκαστρωμένης [267], Ibid., 193.
599 Μπαρμπα Γιαννακάκης (Panayiotis Tountas). The numerous – and in this context insignificant – 
exclamatory interjections have been removed from the verse in order to facilitate the comparison with 
the verse from Erotokritos.
5 Summary and Conclusions

This dissertation has investigated the metaphorical expressions of emotion in rebétiko song texts. In particular it has demonstrated in detail and for the first time, the extent to which certain words and phrases from the generic-level source domain FORCE are used metaphorically to denote emotion in this genre, as represented by a special purpose corpus, constructed solely for this investigation. As explained at the outset, analysis of the metaphoricity of the 1355 song texts comprising the corpus was facilitated by the use of a concordance generated with the computer-based concordance frequency programme ConcappV4. This has enabled a focus on the level of metaphoricity and the frequency of various metaphors in the different specific-level source domains of the master metaphor EMOTION IS FORCE, and the additional source domains ANIMAL, THE HUMAN BODY, and THE MIND AND THE SOUL. All of these specific-level source domains are, according to the theories applied here, based on shared physiological and cultural experiences. The investigation therefore attempted not only to illustrate the most common emotion-related metaphorical expressions in rebétiko – and the context in which they appear – but also to gauge (albeit tentatively) their conventionality or originality, and their potential for universality. This involved occasional correlations of metaphorical expressions of emotion in rebétiko with various other sources of Greek language and culture, as warranted by each item, and these ad hoc connections are supplemented by an extended discussion of such additional aspects of metaphor in rebétiko at section 4.5.

As stated at the outset, the metaphors, similes and metonymies have been investigated mainly from a linguistic point of view, taking an approach centred on conceptual metaphor, as developed by George Lakoff and Mark Johnson in the early 1980s and subsequently further elaborated for emotion concepts by Zoltán Kövecses. The analysis of rebétiko has found that the function of metaphor as a tool for conceptualising abstractions such as emotions and other elusive notions is not the only feature of metaphor in this genre; the use of metaphor for ornamental reasons is also salient, and it is at times subject to the requirements of the song’s rhyme and metre. This feature of embellishment is emphasised in the Classical view of metaphor, from Aristotle onward, as opposed to the subsequent Romantic view, which sees metaphor as inseparable from language and which is much closer to the idea of conceptual metaphor. According to Conceptual Metaphor Theory, metaphors are based on a variety of human experience, including biological and cultural grounds shared by the source and target domains. Metaphors emerge from human experience: cognitive, physiological, cultural, and biological. In Kövecses’s theory of metaphors of emotion, a potentially universal metonymic conceptualisation

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601 Kövecses (2002).
underlies the metaphorical conceptualisation of emotion. This suggests that conceptual metaphors of emotion are based on universal aspects of human physiology at a generic level; they are generated from human nature and other natural kinds of shared experience, such as interaction with the physical and cultural environment. There is naturally also a wide range of cultural variation within the limits imposed by universal physiology. Kövecses argues that emotions are at the same time motivated by the human body and produced by social and cultural environment; in his synthesis, the Body-based constructivism (BBC), he succinctly asserts that social constructions emanate from a bodily basis and bodily motivation is ascribed social-cultural substance.

The analysis of the metaphors of emotion in rebétiko song texts supports Lakoff and Johnson’s theory on conceptual metaphor and more specifically confirms that Kövecses’s model of the master metaphor EMOTION IS FORCE is applicable to much of the metaphorical expression in the song texts of rebétiko.

The emotion-related metaphoricity of all the investigated words in the corpus is 56% in total, which corresponds to 3245 instances divided between 257 words from 16 source domain categories. As a comparison, 2684 instances of literal expression of emotion were encountered, divided between 109 investigated words. These figures naturally depend on the words and phrases chosen for the investigation and could of course deviate if other subjects of investigation (i.e. other linguistic expressions) were chosen, both from the source domains within the master metaphor examined, and for the table of literal emotion-related words chosen for comparison. The figures only serve to demonstrate the approximate metaphoricality of the specific-level source domains, as well as the distribution of the figurative expressions between metaphor, metonymy and simile, and should by no means be considered absolute. More interesting than sheer numbers is the character of the metaphorical language in rebétiko, as illustrated in the examples analysed.

Emotion can partly be understood through its cause or effect, and consequently conceptualised as causes that lead to responses. The EMOTION IS FORCE metaphor implies that metaphors of emotion focus on cause and/or response in the sense that a cause leads to emotion, and emotion leads to some response. In this study it has been proposed that, even though the metaphorical source domains in rebétiko can be divided into groups focusing on either cause, response, or cause and response, the

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603 Ibid., 182-186.
604 When speaking of emotion one is often constrained to metaphorical language. There are of course many literal expressions involving emotions, but in many instances it seems impossible to convey the exact meaning literally while rendering the intended nuances of the emotions. In several cases, many more words would be necessary in literal expressions to convey all the mappings of the targeted notions and the shades of the emotions.
605 The metaphorical expressions of emotion are the sum of ‘metaphor’, ‘other trope’, simile’, and ‘literal/metaphor’ in Table 18.
The delineation of the focus is not always that clear, as demonstrated with the metaphors φωτιά, δάκρυ and φαρµάκι.

The table below shows all the metaphorical specific-level source domains examined in the present study, as well as their frequency and their division into different tropes (mainly metaphor, metonymy and simile), together with their occurrence in literal expressions and non-emotional metaphorical expressions.

Table 18. Source domains denoting emotion

<table>
<thead>
<tr>
<th>Source domain</th>
<th>literal</th>
<th>metaphor</th>
<th>other trope</th>
<th>simile</th>
<th>literal/metaphor</th>
<th>other</th>
<th>total</th>
</tr>
</thead>
<tbody>
<tr>
<td>natural force</td>
<td>48</td>
<td>164</td>
<td>13</td>
<td>45</td>
<td>33</td>
<td>25</td>
<td>328</td>
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<tr>
<td>internal pressure</td>
<td>3</td>
<td>14</td>
<td></td>
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<td>24</td>
<td>41</td>
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<td>opponent</td>
<td>41</td>
<td>90</td>
<td>1</td>
<td>3</td>
<td>2</td>
<td>137</td>
<td></td>
</tr>
<tr>
<td>social force</td>
<td>24</td>
<td>68</td>
<td>17</td>
<td>8</td>
<td>10</td>
<td>7</td>
<td>134</td>
</tr>
<tr>
<td>mental force</td>
<td>22</td>
<td>70</td>
<td>2</td>
<td>13</td>
<td></td>
<td>107</td>
<td></td>
</tr>
<tr>
<td>insanity</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>213</td>
<td>23</td>
<td>52</td>
</tr>
<tr>
<td>fire</td>
<td>54</td>
<td>369</td>
<td>1</td>
<td>7</td>
<td>5</td>
<td>14</td>
<td>450</td>
</tr>
<tr>
<td>physiological force</td>
<td>194</td>
<td>246</td>
<td>140</td>
<td>2</td>
<td>63</td>
<td>54</td>
<td>699</td>
</tr>
<tr>
<td>physical agitation</td>
<td>1</td>
<td>8</td>
<td>1</td>
<td>2</td>
<td></td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>burden</td>
<td>9</td>
<td>52</td>
<td></td>
<td></td>
<td></td>
<td>18</td>
<td>79</td>
</tr>
<tr>
<td>physical force</td>
<td>114</td>
<td>197</td>
<td>15</td>
<td>10</td>
<td>84</td>
<td>79</td>
<td></td>
</tr>
<tr>
<td>light/darkness</td>
<td>694</td>
<td>110</td>
<td>8</td>
<td>11</td>
<td>9</td>
<td>275</td>
<td>1107</td>
</tr>
<tr>
<td>potent substance</td>
<td>112</td>
<td>93</td>
<td>2</td>
<td></td>
<td></td>
<td>207</td>
<td></td>
</tr>
<tr>
<td>animals</td>
<td>27</td>
<td>38</td>
<td>39</td>
<td>4</td>
<td>28</td>
<td>136</td>
<td></td>
</tr>
<tr>
<td>the human body</td>
<td>342</td>
<td>409</td>
<td>506</td>
<td>14</td>
<td>17</td>
<td>132</td>
<td>1420</td>
</tr>
<tr>
<td>the mind and soul</td>
<td>54</td>
<td>74</td>
<td>10</td>
<td></td>
<td></td>
<td>49</td>
<td>173</td>
</tr>
<tr>
<td><strong>total</strong></td>
<td>1739</td>
<td>2205</td>
<td>695</td>
<td>170</td>
<td>175</td>
<td>760</td>
<td>5744</td>
</tr>
</tbody>
</table>

Percentage of total
- literal 30%
- metaphor 38%
- other trope 12%
- simile 3%
- literal/metaphor 3%
- other 13%

The master metaphor EMOTION IS FORCE is in the present study claimed to be the dominant, though certainly not the only, master metaphor of emotion in rebétiko. The generic-level source domain EMOTION can, as demonstrated, be divided into several specific-level source domains used to conceptualise various emotions.

The following account of universality and culture-specificity of metaphors of emotion in rebétiko in the present study is given with due reservation, as clear-cut answers would require an examination of all existing languages, which of course is not possible. That said, all the specific-level source domains are found to be, at least partly and in terms of conceptual metaphor theory, potentially universal. There are of course instances of culture-specific expressions, like σφάζω ‘slaughter’ and κάνω κοµµάτια ‘cut to pieces’ from the source domain OPPONENT and some entailments of
the metaphor σβήνω ‘extinguish’ from FIRE/HEAT. Sometimes it is not the metaphors per se that appear culture-specific, but rather the high frequency of the words and expressions, as with the metaphors (υ)γιάνειον ‘heal’ from PHYSIOLOGICAL FORCE and βαριά ‘heavily’ from BURDEN, or occasionally the intensity of a metaphor, like δέρνω ‘beat up’, or even the extension of a universally conventional metaphor, like πληγή ‘wound’, both from the source domain PHYSICAL FORCE. The domain LIGHT/DARKNESS displays some potentially culture-specific instances, such as άσπρη μέρα ‘white day’ for luck (or relief from misfortune). Some of the metaphorical expressions from the source domain POTENT SUBSTANCE appear to be culture-specific, e.g. instances of the metaphor φαρµάκι ‘poison’ and φαρµακώνω ‘to poison’, and are conventional in colloquial Greek. In the source domain ANIMAL, various aspects of the animals’ characteristics are highlighted or downplayed in the instances found in the corpus: thus there is e.g. the metaphor where a big (feminine) red mullet denotes a shapely woman, and the possibly culture-specific simile of a person’s being as stupid as an octopus (cf. conventional and creative metaphorical expressions below).

It is not possible from this investigation to conclude whether there are any genre-specific emotion metaphors in the corpus, as most metaphorical expressions of emotion appear conventional. As mentioned in the statement of the aims (cf. 1.1), this dissertation is a pilot study, and accordingly the discussion of conventionality and creativity is tentative. In order to assert conventionality and identify genre-specific metaphors in rebétiko, one would need a much more comprehensive body of material for comparison, particularly a corpus of kindred Greek genres, such as demotic songs, laiká, or revue songs. Again, this study of the metaphors of emotion in rebétiko cannot claim to be in any sense representative of the Greek language as a whole. However, it is indicative of the status of the language of emotion in colloquial Modern Greek, since the language of rebétiko is to a large extent intertwined with everyday language, and since many of the metaphors in rebétiko appear conventional and seem to originate from near-universal generic-level metaphors. The similarities between metaphors in the rebétiko corpus and those in the verse romance Erotokritos and in Greek folk song support the assertion of the indicative value of the data derived from rebétiko. A complete description of the metaphorical language of emotion in rebétiko would require a more comprehensive corpus, perhaps with a clear thematic and chronological classification of the song texts related to the various specific-level metaphors listed in this study.

As stated above, the metaphors and similes in the corpus appear to be mainly conventional and are often idiomatic and stereotyped expressions from everyday language. They are sometimes extended though, and at times highlighted in creative ways, which occasionally renders the expressions more original. There are instances of conventional expressions from all of the specific-level source domains; but sporadically more creative expressions are encountered in most source domains, especially when words from different source domains are blended into one
metaphorical expression, like ἄλλος τὴν καρδιά σου κυβερνά ‘someone else rules your heart’, and η καρδιά μου συνεφιάζει ‘my heart is clouding over’. Again, the ‘stream’ is metonymical for a dangerous location and produces a creative metaphor for a disaster in the expression στο ρέμα με τραβάς ‘you drag me to the stream’, as does in the following expression the designation of life as a sea: στη μεγάλη θάλασσα που ζωή τη λέμε ‘on the great sea that we call life’. There are also instances of creative personifications in the corpus, such as μας φώναζε το κύμα/ το φιλί δεν είναι κρήμα ‘the wave shouted to us/ a kiss is no shame’, as well as original similes, like πιο κουτός και από το χταπόδι ‘dumber than an octopus’. Commonly, more creative metaphorical expressions have emerged from extensions of conventional metaphors: μες τις φουρτούνες της ζωής παλέω σπειροσμένος ‘with the storms of life/ I wrestle desperately’; την βάρκα έχω θρόνο μου/ και τα κουτά παλάτι ‘the boat is my throne/ and the oars my palaces’; σκλάβος στο γλυκό της φιλί ‘a slave to her sweet kiss’. A very graphic, and somewhat macabre, image appears in the combination of the metaphors ‘brim over’ and ‘innards’ in ξεχείλησαν τα σπλάχνα μου/ και δεν χωράει άλλο [φαρµάκι] ‘my innards overflow with it/ and there’s no room for any more [poison]’. In the expression τρέμω απ’ την αγάπη σου ‘I tremble with love for you’, the conventional metaphor ‘tremble with emotion’ has become slightly less conventional through an unusual combination.

The emotion-related metaphoricity in some source domains, e.g. MENTAL FORCE, INSANITY and FIRE/HEAT, is strikingly high. As shown in the table, INSANITY is the only specific-level source domain that displays no occurrences of literal meaning of the words and expressions included in the study. The source domains LIGHT/DARKNESS and POTENT SUBSTANCE have in this investigation more instances of literal than of metaphorical use, which is presumably a consequence of the fact that some of the words included in these categories are very common words in everyday speech about quite concrete and prosaic subjects, such as (point of) time (LIGHT/DARKNESS), and frequent activities in the world of the rebètes, such as ‘drinking’ (POTENT SUBSTANCE). The overall high metaphoricity of the specific linguistic expressions is presumably due to the extent to which the song texts treat emotion. In the genre it seems much more important to display feelings and the internal, emotional disposition of people, than to describe external circumstances and events.

The emotion metaphors (the source domains) in the rebètiko corpus are not always unique to the emotions (the target domains). There are some metaphorical source domains that have both emotion and other entities as target domains, and others that seem to have only emotion as their target; the latter are MENTAL FORCE, PHYSICAL AGITATION and POTENT SUBSTANCE. Most of the metaphorical source domains are shared by several emotion concepts, but some appear to be specific to particular emotion concepts. The emotions most frequently represented in the corpus are the positive emotions love and desire, as well as the negative emotions disappointment and sadness, though this may be an artefact of a peculiar distribution
of songs on various themes in the corpus. A more thorough correlation of metaphors with song themes might have clarified this.

The source domain natural force conceptualises many different emotions, but in rebétiko song texts they are mostly negative, such as despair, powerlessness, and desolation, expressed in love songs describing either mutual or unrequited love. The metaphors involving a pressurised container occur in various song themes, but most frequently in love songs; a wide range of emotions is conveyed through this source domain, even though the number and frequency of the expressions are limited. The emotions and emotional states conveyed by the source domain OPPONENT are mainly emotional pain and suffering, sorrow, despair, and other negative emotions evoked by difficulties in life, but also to some extent yearnings and desire. Metaphors from the domain social force do not convey emotions per se, but rather emotional states evoked by various abstractions such as value, impregnability, superiority and subjection. The source domain mental force mainly conveys control or lack of control over emotion, and the emotions conveyed are mainly positive emotions of love, desire and infatuation, but also negative emotions such as deceit. Maintenance, loss or lack of control over emotion, or making others lose control over emotion, are also the notions conveyed in metaphors from the source domain insanity. The domain fire/heat primarily conveys intense emotions like love and desire, and notions such as incentive or destruction related to these emotions. In metaphors from the source domain physiological force there is a wide range of emotions expressed, both positive and negative, from sorrow, grief, despair, resignation, irritation, to yearning, happiness and joy, as well as emotional pain and deliverance from it. The domain burden exclusively conveys negative emotions concerning difficulties and oppression. The metaphorical expressions from the domain physical force concern disparate emotions, from love and lust, to deceit and emotional pain. In the source domain light/darkness there is also a wide range of emotions represented, from happiness to sorrow, while potent substance mostly deals with negative emotions such as grief, sorrow and bitterness caused by difficult circumstances in life. As mentioned earlier, there is a distinction between the potent substance of poison on the one hand, and alcohol and narcotics on the other hand; the former conveys negative emotions, whereas the latter may convey both negative and positive emotions.

A great variety of emotions, both negative and positive, is conveyed in the rebétiko corpus through the metaphors from the source domain animal. THE HUMAN BODY mainly concerns emotions and qualities with positive connotations, such as goodness, love, and desire, but also to a certain extent emotions with negative connotations, such as emotional pain. Finally, the domain THE MIND AND THE SOUL is mostly concerned with negative emotions when the metaphor ψυχή ‘soul’ is invoked, whereas expressions using the notion ‘mind’ as source generally denote positive emotion.
Some of the source domains, e.g. NATURAL FORCE and PHYSICAL FORCE, display a great variety of linguistic expression in the metaphors found in the corpus; others, like INSANITY and FIRE/HEAT, are much more restricted in this regard, but instead exhibit many instances of each expression, which indicates the conventionality of the metaphors. The source domain FIRE/HEAT shows an impressive frequency of certain verbs (ανάβω ‘light’, σβήνω ‘extinguish’ and καίω ‘burn’). The most frequent of all the metaphors/metonymies in the corpus is καρδιά ‘heart’, from the source domain HUMAN BODY.

It is quite remarkable that the use of metaphor (and metonymy) vastly exceeds the use of simile in the rebétiko song texts. There might be many reasons for this, not least metrical. Another explanation, though, may be the directness and plainness with which the lyricists try to convey emotion. The simile seems to be too vague, and at times too pompous, for the type of songs that constitute the genre rebétiko. Furthermore, there are numerous very forceful and vigorous metaphorical expressions in the corpus that have become rather diluted in everyday Greek, but seem almost violent and provocative in other Western European languages. This might be due to the high frequency with which the expressions are used in colloquial Greek, which in turn is ultimately due to cultural differences that manifest themselves in language.

The fundamental thesis advanced here is that the lyrics of rebétiko songs are both highly metaphorical and very emotional in character. It is, however, not possible to establish the extent to which this high metaphoricity and emotional character is specific to the rebétiko genre without more extensive comparison to other genres, such as folk songs, laiká, revue songs, and popular literature. The findings of this study suggest, though, that the combination of an emotional and metaphorical language, closely connected to human experience, may have contributed to the popularity of the genre throughout the Greek-speaking world. Moreover, the diversity of emotions and emotional states demonstrated above, both positive and negative, refutes the generally accepted perception of rebétiko as a pessimistic and depressing genre.
**Appendix 1: Translation of Notions Used as Metaphorical Source Domains**

<table>
<thead>
<tr>
<th>Greek Term</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>αγιάτρευτος</td>
<td>incurable</td>
</tr>
<tr>
<td>αγκάλη/αγκαλιά</td>
<td>arms, embrace</td>
</tr>
<tr>
<td>αγώνας</td>
<td>battle, struggle (noun)</td>
</tr>
<tr>
<td>αέρας</td>
<td>air</td>
</tr>
<tr>
<td>αίµα</td>
<td>blood</td>
</tr>
<tr>
<td>(ξιάλαρφόνο)</td>
<td>ease, lighten</td>
</tr>
<tr>
<td>αλεπού</td>
<td>fox/vixen</td>
</tr>
<tr>
<td>ανάβω</td>
<td>light, ignite (verb)</td>
</tr>
<tr>
<td>αναπτήρας</td>
<td>lighter (noun)</td>
</tr>
<tr>
<td>(βαρύ)αναστενάζω</td>
<td>sigh (verb)</td>
</tr>
<tr>
<td>ανεμοβρόχι</td>
<td>rainstorm</td>
</tr>
<tr>
<td>άνεμος</td>
<td>wind</td>
</tr>
<tr>
<td>ανηφόρα</td>
<td>uphill (noun)</td>
</tr>
<tr>
<td>αράχνη</td>
<td>spider</td>
</tr>
<tr>
<td>αρρωσταίνω</td>
<td>fall ill</td>
</tr>
<tr>
<td>αρρόστια</td>
<td>disease</td>
</tr>
<tr>
<td>αρροστος</td>
<td>ill</td>
</tr>
<tr>
<td>αρχοντιά</td>
<td>nobility</td>
</tr>
<tr>
<td>αρχοντικός</td>
<td>noble, distinguished</td>
</tr>
<tr>
<td>αρχοντισσα</td>
<td>lady, noblewoman</td>
</tr>
<tr>
<td>αρχοντοπούλα</td>
<td>young noblewoman</td>
</tr>
<tr>
<td>ασπρίζω</td>
<td>whiten, turn white</td>
</tr>
<tr>
<td>άσπρος</td>
<td>white</td>
</tr>
<tr>
<td>αστράφτω</td>
<td>lighten, flash, sparkle</td>
</tr>
<tr>
<td>(χαρ)αγηγή</td>
<td>dawn, daybreak</td>
</tr>
<tr>
<td>βαραίνω</td>
<td>burden, weigh down</td>
</tr>
<tr>
<td>βαριά</td>
<td>heavily</td>
</tr>
<tr>
<td>βάρος</td>
<td>weight</td>
</tr>
<tr>
<td>βάρυς</td>
<td>heavy</td>
</tr>
<tr>
<td>βασανιστήριο</td>
<td>torture (noun)</td>
</tr>
<tr>
<td>βασιλιάς</td>
<td>king</td>
</tr>
<tr>
<td>βασιλίσσα</td>
<td>queen</td>
</tr>
<tr>
<td>βοριάς</td>
<td>north wind</td>
</tr>
<tr>
<td>βραδιάζω</td>
<td>get dark</td>
</tr>
<tr>
<td>βραδύ/βραδιά</td>
<td>evening</td>
</tr>
<tr>
<td>βράζω</td>
<td>boil, seethe</td>
</tr>
<tr>
<td>βρέχω</td>
<td>rain; wet/moisten (verb)</td>
</tr>
<tr>
<td>βροντή</td>
<td>thunder</td>
</tr>
<tr>
<td>βροχερός</td>
<td>rainy</td>
</tr>
<tr>
<td>βροχή</td>
<td>rain (noun)</td>
</tr>
<tr>
<td>γαλάρος</td>
<td>donkey</td>
</tr>
<tr>
<td>γάμπα</td>
<td>leg, calf (anat.)</td>
</tr>
<tr>
<td>γάτα</td>
<td>cat</td>
</tr>
<tr>
<td>γέλλο</td>
<td>laughter</td>
</tr>
<tr>
<td>γελάω</td>
<td>laugh; (transitive: deceive)</td>
</tr>
<tr>
<td>γαγκίνι</td>
<td>fire</td>
</tr>
<tr>
<td>γαϊνο</td>
<td>heal</td>
</tr>
<tr>
<td>γιατρεύου</td>
<td>cure (verb)</td>
</tr>
<tr>
<td>γιατρειά</td>
<td>cure (noun)</td>
</tr>
<tr>
<td>γιατρικά</td>
<td>remedy</td>
</tr>
<tr>
<td>γιατρός</td>
<td>doctor</td>
</tr>
<tr>
<td>γκρεμ(ν)ος</td>
<td>precipice, cliff</td>
</tr>
<tr>
<td>δάκρυ</td>
<td>tear</td>
</tr>
<tr>
<td>διακρύζω</td>
<td>shed tears</td>
</tr>
<tr>
<td>δευτίνο</td>
<td>twilight</td>
</tr>
<tr>
<td>δελφίνι</td>
<td>dolphin</td>
</tr>
<tr>
<td>δέρνο</td>
<td>heat [up]</td>
</tr>
<tr>
<td>δηλητήριο</td>
<td>poison (noun)</td>
</tr>
<tr>
<td>διατάζω</td>
<td>order, command (verb)</td>
</tr>
<tr>
<td>διψάω</td>
<td>be thirsty, thirst (verb)</td>
</tr>
<tr>
<td>ελαφρύς</td>
<td>light (opp. heavy)</td>
</tr>
<tr>
<td>ελιά</td>
<td>mole, beauty-spot</td>
</tr>
<tr>
<td>ιδρώνω</td>
<td>sweat (verb)</td>
</tr>
<tr>
<td>θαλάσσα</td>
<td>sea</td>
</tr>
<tr>
<td>θαλασσοθάνατος</td>
<td>toss about on the sea</td>
</tr>
<tr>
<td>θαμπώνω</td>
<td>dazzle</td>
</tr>
<tr>
<td>θάνατος</td>
<td>death</td>
</tr>
<tr>
<td>θερμαίνω</td>
<td>warm [up], heat [up]</td>
</tr>
<tr>
<td>θερμή</td>
<td>heat, warmth</td>
</tr>
<tr>
<td>θερμός</td>
<td>warm, hot (adjective)</td>
</tr>
<tr>
<td>θηρίο/θεριό</td>
<td>wild beast, animal</td>
</tr>
<tr>
<td>ιδρόνο</td>
<td>sweat (verb)</td>
</tr>
<tr>
<td>ιδρώτας</td>
<td>sweat (noun)</td>
</tr>
</tbody>
</table>
κάβουρας crab
καίω/κάγοιμαι burn
καµίνι furnace
καρδιά heart
καρδιοχτύπι heartbeat
κάριοχτυπώ have palpitations
κάστρο castle
καταιγίδα storm
κατιφέρα/κατιφοριά downhill
καφάσι head, skull
κάψω heat
κεφάλι head
κόκορας rooster
κόσµοι/κοµµάτια (cut into) pieces
κότα hen
κρύο cold (noun)
κρύος cold (adjective)
κρυώνω cool, feel cold
κυβερνώ govern, rule
κύµα wave
λάβρα sweltering heat
λαβωνιά wound (noun)
λαιµός neck
λιµάνι harbour
λιοντάρι/λέων lion
λειώνω melt
λειώνη knife
λωλός crazy, insane
λωλός/οµαι go/drive crazy
λίονταρι/λέων lion
λυχνάρι oil lamp
λυχνάριον red mullet
λησθιό κατίδρος/κατίδρου stab
µαγικός magical
µαγικός magical
µαγισσά sorceress
µαγνητιζόµαι magnetise
µαγνήτης magnet
µάγνο κατ γρέκο"/οµαι wither
µαστιγώνω whip (verb)
µάτι eye
µατώνω bleed
µαυρίζω blacken, turn black
µαύρος black
µαχαίρι/µαχαίρα knife
µαχαιριά knife wound, stab
µαχαιρόνω stab (verb)
µαθό Make/get drunk, intoxicate
µάθηµα DST drunkenness, intoxication
µαθησιακός intoxicating
µέρα day
µέτωπο forehead
µηχανή machine, engine; trick
µηχανικά mechanically; deceitfully
µπάρµονι red mullet
µπόρα downpour, tempest
µυαλό brain, mind
µυστήριο mystery
νίκη victory
νους mind
νύξ night
νυχτερίδα bat
νυχτώνει night is coming on
ξεροβόρι icy wind
ξεσπάω break out, burst out
ξεχειλίζω brim over, overflow
ξεψυχώ die
ξηµέρωµα dawn, daybreak
παγωνία freeze, intense cold (noun)
παλαίπωνο go/drive crazy
παλάτι palace
παλέοντας struggle
παραδίνοµαι surrender
παρασέρνω sweep away
πεθαίνω die
πεινά hunger (noun)
πειναστικός be hungry, hunger (verb)
πέλαγος sea
πέρδικα partridge
πιοτό/ποτό drink (noun)
πλανέτρα seductress
πλανεύω seduce
πλάτη back (noun)
πληγή wound (noun)
πληγώνω wound (verb)
πλημμύρα flood (noun)
πλημμύριζω flood (verb)
πνίγω drown, choke, strangle
πνιχτός stifled, hushed
πόδι foot, leg
πόλεμος war
πολεµώ fight, battle (verb)
ποντικός rat, mouse
ποτάµι/ποταµός river
πουλί bird
πριγκίπισσα princess
πρωί/πρωινό morning
πυρκαγιά fire, conflagration
ραγίζω crack (verb)
ρέµα stream (noun)
ρέµα stream (noun)
σβήνω put out, turn off (verb)
σεισµός earthquake
σκαζώ/σκάω burst
σκεπάζω cover
σκάζω/σκάω burst
σκλαβώνω enslave
στήθος chest
στόµα mouth
συννεφιά cloud/cloudiness
σύρµα wire
συρµατόπλεγµα barbed wire
σφάζω slaughter
σωθικά innards
τίγρης/tίγρισσα tiger/tigress
τραυµατήρα wound (verb)
τρέλα madness, insanity
τρέλα madly
(ξε) τρελαινό/-οµαι go/drive crazy
τρελός crazy, insane
τρεµοθήνω flicker, blink
τρέµονται tremble, shiver (noun)
τρόποι eat
φαρµάκη poison (noun)
φαρµακά medicine, remedy
φαρµακόντα poison (verb)
φιδί snake
φλάγα flame
φλογερός burning, flaming
φλογισµένος inflamed
φορτώνω load, weigh down
φουντώνω flame up, flare up
φουντώσῃ blaze (noun)
φουρτούνα storm
φρύδι eyebrow
φυτρώνω grow, spring up
φως light (noun)
φωτεινός light (adjective)
φωτίζω light (verb)
χαλάζι hail (noun)
χαµόγελο smile (noun)
χαµογελά smile (verb)
χάνω/-οµαι lose
χαράζει dawn, break [of day] (verb)
χάραµα dawn, daybreak (noun)
Χάρος/Χάροντας Charon (Death)
χείλι lip
χέλι hand
χιόνι snow
χταπόδι octopus
χτυπώ strike
ψάρι fish
ψυχή soul
ωκεανός ocean
Appendix 2: List of Songwriters

The songwriters marked with an asterisk (*) are represented in the corpus, but they do not feature in the examples used to illustrate the analysis.

Grigoris Asikis
Evangelos Atraidis
Sotiria Bellou*
Yiannis Bafounis (Samiotis)*
Babis Bakalis
Dimitris Barousis*
Giorgos Batis
Yiannis Berndakis
Konstantinos Bezos*
Tolis Charmas
Apostolos Chatzichristos
Manolis Chiotis
Manolis Chrisafakis*
Stelios Chrisinis
Loukas Daralas
Anestis Delias (Artemis)
Theodoros Derveniotis*
Antonis Diamantidis (Dalgas)
Tetos Dimitriadi*ns
Yiannis Dragatsis (Ogdontakis)
Kostas Doussas*
Sotiris Gavalas*
Dimitris Gogos (Bayianderas)
Apostolos Kaldasas
Spiros Kalfopoulous*
Stavros Kaloumenos*
Yiorgos Kamvisis*
Kostas Kaplanis
Kostas Karipis
Vasilis Kapsalis (Karapatakis)*
Zacharias Kasimatis
Yiorgos Kavouras*
Stelios Keromitis
Yiannis Kiriazis*
Christos Kolokotronis
Yiorgos Lafkas
Kostas Makris*

Kostas Manesis
Babis Markakis*
Nikos Mathesis
Minos Matsas*
Menelaos Michailidis*
Panayiotis Michalopoulos
Yiorgos Mitsakis
Iakovos Montanaris
Yiorgos Moufouzelis*
Yiannis Papaioannou
Stavros Panteidis
Vangelis Papazoglou
Eftichia Papayiannopoulou
Michalis Patrinos
Stratos Payiountzis
Dimitris Perdikopoulos*
Spiros Peristeris
Stellakis Perpiniadis
Vangelis Perpiniadis*
Yiorgos Petropouleas*
Panayiotis Petsas
Kostas Roukounas (Samiotakis)
Nikos Roumbanis
Nikos Routsos
Yiorgos Rovertakis*
Dimitris Semsis (Salonikios)
Emilios Savvidis
Koulis Skarpelis
Kostas Skarvelis
Michalis Souyioul*
Spiros Stamou*
Yiannis Stamoulis
Yiannis Tatasopoulos*
Stavros Tzouanakos
Panayiotis Tountas
Dimitris Tsakiris*
Yiovan Tsaous (Yiannis Eitsiridis)
Prodromos Tsaousakis
Vasilis Tsitsanis
Kostas Tzovenos*
Markos Vamvakaris
Charalambos Vasiliadis
Kostas Virvos
Michalis Yenitsaris
Ioanna Yeorgakopoulou
Nontas Yiannakas
Dimosthenis Zattas*
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(In thematic, rather than alphabetical or chronological, order)


