Unhappy Dido, Queen of Carthage

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CHAPTER 35

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'Women are quick to change their mind and mood', Mercurius warns Aeneas in Book 4 of Virgil's *Aeneid* (570), urging him to leave the city of the Carthaginian queen Dido. Mercurius attributes emotions to Dido on the basis of her gender, evoking a *schema* or a *rich frame* to convey what type of person Dido is, how she behaves and what she feels.[1] A *schema* or *rich frame* is one of the ways in which readers of a narrative text attribute feelings to characters. It is 'a bundle of rather specific background knowledge present in readers, structured such that if one aspect is mentioned, a set of other relevant aspects are also activated.'[2]

Mercurius seems to focus on gender as a frame for Dido's emotions, but Dido is, of course, much more than this. Several emotionally laden frames can be identified in the fabula of her life. Dido is famous for being the *unhappy, abandoned lover* of Aeneas. But before that, she had been *wife* to Sychaeus and then became a *widow* and *refugee* after he was murdered and she had to flee her country. She was a *Carthaginian*, having founded this city and ruling it as its queen. The fabula of Dido's life thus gives ample possibility for a narrator to portray a wide range of basic human emotions related to the following six frames: Carthaginian, wife, widow, refugee, queen, and unhappy lover.

This contribution investigates the narratorial choices in the portrayal of Dido's emotions in Virgil's *Aeneid*. It aims to illustrate that a narrator may vary the attention he gives to frames and emotions. In the primary-narrator text of Dido's life story, a whole range of techniques is used to convey emotions related to the frame of an unhappy lover. Less attention is given to emotions associated with other frames such as that of being a widow or refugee. Dido herself refers to all frames and emotions in her speeches, especially in her soliloquies near the end of her life. To her, these are not abstract frames, but all essential parts of her identity. It is the accumulation and incompatibility of these roles that cause her deepest woes and make her a tragic heroine.[3]

1 De Temmerman and Van Emde Boas 2018: 17; Van Duijn *et al.* 2015: 85; Dancygier 2012: 120.
2 Van Duijn *et al.* 2015: 85.
3 See Monti 1981: 36.

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The method used for this contribution was a close reading analysis of a selected corpus, in which I identified frames, narrator-focalizers and textual expressions of emotions.[4] I will first elaborate on this method, and thereupon discuss each of the frames of Dido's story, associated emotions and their portrayal in the *Aeneid*.

Identification of Frames

A first aspect of the close reading analysis was the identification of frames. The recognition of a frame and its related emotions presupposes knowledge and intuitions that come naturally to people from within a certain cultural context, but not necessarily to others.[5] In his statement on women, Mercurius uses a frame that Aeneas and he apparently share. In this case, twenty-first-century readers will also be able to recognize it—although they might want to dismiss the frame or call it a frame from a 'locker room context'.

Often, however, readers need to look more in depth in order to recognize a frame and its concomitant emotions when they read a text that is not from their own culture. It was part of my corpus analysis to identify textual evidence of the six frames and their meanings. Textual cues for frames are, in fictional texts, the names of characters, or particular nouns and adjectives used to refer to a character.[6] The meaning and related emotions of some of these frames become clear in the context, and, in addition, background information is mostly available in commentaries and secondary literature. Dido's roles as queen (or good leader) and unhappy lover, for instance, have been a topic of debate in cultural-historical and intertextual studies of the *Aeneid*.[7]

Narrators and Focalizers

A second aspect of the close reading analysis concerned the narrator and focalizer of a passage.[8] Dido's emotions are portrayed mostly by the primary-

4 All passages in Virgil's *Aeneid* in which Dido is discussed or in which she appears were selected for analysis. These are 1.297–304, 335–371, 494–756; 4.1–705; 6.450–474.

5 Cairns and Nelis 2017: 10; Carr *et al.* 2018.

6 Dancygier 2012: 119–138.

7 See e.g. Uhlfelder 1955; Rudd 1976; Monti 1981; Segal 1990; Swanepoel 1995; F. Cairns 1989; Nelis 2001; Nappa 2007; Hardie 2014.

8 See the work of Irene de Jong, e.g. De Jong 2004 and De Jong 2014.

narrator, but also by secondary narrator-focalizers and secondary focalizers. Dido observes her own emotions and speaks about them on several occasions. Aeneas does not talk much about Dido's emotions, but he is the secondary focalizer at several moments in the corpus. It is at these moments when he is watching Dido or thinking about her that Dido's emotions are portrayed. Other secondary narrator-focalizers and focalizers are Dido's friend Anna, the gods Juno, Venus and Mercurius, Fama, the African king Jarbas, the people in Carthage and Dido's servants.[9]

Textual Expressions of Emotion

The third aspect of the close reading focused on the following textual expression of emotions:[10]

- *Explicit emotional concepts for abstract mental states*: A straightforward and direct means of the portrayal of emotions is the use of explicit emotional concepts. Explicit concepts used in the corpus refer to basic emotions such as joy, fear, anger and sadness, but also to derivatives like love and frenzy. Examples of the Latin expressions used as labels of abstract mental states are *laeta*, *timens*, *ira*, *maerens* and *amor* and *furor*.[11]
- *Internal and external processes*: Abstract mental states are distinguished from internal and external processes associated with these states. Internal processes describe how people feel when they are in a specific mental state, external processes are their outside features. The distinction is helpful in analysing the ways in which Dido's emotions are expressed. At the beginning of Book 4, Dido is presented as being wounded with a grievous love-pang (*saucia graui cura*, 4.1). The following lines then describe the accompanying internal processes by means of metaphors of wounds and fire going through her veins (4.2–3). A co-occurring external process is insomnia (4.5).
- *Behaviour*: An example of telling behaviour is when Dido repeatedly questions Aeneas at the end of the first book, hanging on his every word (1.748–756). Her behaviour illustrates her increasing love for Aeneas, a mental state

9 For Dido's role as secondary external narratee of Aeneas' narrative in Books 2–3, see Harrison in this volume.

10 These were based on the characterization techniques as presented in De Temmerman and Van Emde Boas 2018, and adapted by means of the corpus analysis.

11 The term abstract mental states is used in research of cognitive and affective mental states, investigating, for instance, the ability of humans to recognize mental states in others, see Carr *et al.* 2018: 538. See also Cairns 2015: 78.

made explicit in the context by the primary narrator (*amorem*, 1.748). Dido explicitly describes her emotions in several of her speeches, but even when she does not her words themselves are telling, especially when they are full of exclamations, invectives, and (sarcastic) rhetorical questions.

– *Space*: After her death, Dido inhabits the *Campi Lugentes*, the mourning fields, in the Underworld (6.441). These are named after the emotions of their inhabitants who died from love. Thus, this space is a literal reflection of Dido's emotions.[12] In other scenes, too, the space in which the story takes place is telling of Dido's emotions, with the city of Carthage as the most telling example (see below).
– *Similes*: Several similes contribute to the portrayal of Dido's emotions. An example is the simile in which the excited mental state of a Thyiad during a Bacchic festival is indicated by means of an explicit emotional concept (*excita*, 4.296–301). Dido is compared to this Thyiad, and thus her excited mental state may also be attributed to Dido.

Often, these techniques are used in combination. This is illustrated in the first scene of Book 4, a long portrayal of Dido's emotions in which all types occur (4.1–89). Dido talks about her emotions to Anna, who acknowledges them (4.9–29 and 4.31–53). Dido sheds tears (external process, 4.30) and feels love and hope surge through her body (explicit concepts and internal processes, 4.54–55). Her behaviour is in line with these emotions, as she wanders through her city in a frenzy. A simile in which she is compared to a wounded doe adds to the portrayal of her emotions, as the wounded doe's behaviour is due to agitation and pain (4.69–73). Dido takes Aeneas on tours through the city, feels how her voice gets stuck in her throat, thinks about him and cannot sleep (behaviour, internal and external processes, 4.74–85). The city of Carthage and its inhabitants have come to a halt (space, 4.86–89).

The speeches, details, inner processes, and movement together make this portrayal of Dido's emotions an example of an immersive passage in which the narratees are made aware of what this situation is like for Dido.[13] The textual expressions elaborate the frame of a woman who is unhappily in love, and

12 For the psychological function of space (and other functions of space), see De Jong 2012: 16. Compare in this volume also Kirstein on the spatial arrangement of the encounter of Odysseus and Nausicaa in *Odyssey* 6, and Müllner on the body-based experience of space in the Hebrew Bible.

13 See Allan *et al.* 2017 on features of immersion (in Greek narrative) and Grethlein and Huitink 2017 on the effect of movement (in Greek, Homeric narrative). Compare also the contributions of Allan, and Van Gils and Kroon, to this volume, and see also the Introduction for a brief overview.

this frame itself is enhanced even more by references to other unhappy lovers such as Ariadne and Medea (see below). Together, these mechanisms seem to be directed at making narratees experience for themselves what it is like to be unhappily and impossibly in love.

Framing Dido's Emotions

Frames, narrator-focalizers and textual expressions of emotions were the main parameters in a close reading analysis of the corpus. In addition, intertextual references were taken into account when they interacted with the frames in this corpus. Especially the frame of Dido as an unhappy lover seems to be affected by intertextual references.

The results of the close reading analysis make up the remainder of this article, which is presented according to the frames identified.

Carthaginian

Carthage and the Punic wars are introduced into the *Aeneid* at its very beginning (1.12–22), evoking a Carthaginian frame of anger and hostility against the Romans. This frame is confirmed when Jupiter sends Mercurius to Carthage in preparation of Aeneas' arrival. The people of Carthage have savage thoughts (*ferocia corda*, 1.303). Mercurius tempers those feelings, thus putting the frame of ferocious Carthaginians on hold. He ensures that their queen will receive the Trojans with a gentle mind (*quietum animum*) and a gracious mood (*benignam mentem*, 1.304). The expectations of the narratees are explicitly regulated in this passage, they are informed that the Carthaginian frame is, temporarily at least, not in play.

The frame recurs in Dido's penultimate speech, however. As soon as Aeneas has left, Mercurius' influence seems to have lifted, and hostile and envious emotions associated with the Carthaginian frame become apparent, especially in the last part of the speech (4.621–629). After cursing Aeneas, Dido invokes hate for his offspring in her people, urging on an avenger, unknown to her (*aliquis ultor*, 4.625). The narratees, however, easily recognize this avenger as Rome's most feared enemy Hannibal. Dido shows that her *benignam mentem* has vanished, paving the way for centuries of hate and hostility between Carthage and Rome.

Wife and Widow

Venus is the secondary narrator-focalizer who introduces Dido properly into the story. 'Her husband was Sychaeus', she explains to Aeneas, and points out that he was fondly loved by Dido (1.350). Thus, a frame of a loving and grieving widow is introduced.

Emotions of love and grief for Sychaeus are not extensively portrayed in the corpus, especially not in the text of the primary narrator. Dido's widowed status and her love for Sychaeus are mostly used as a backdrop to give relief to the sweeping changes that Aeneas' arrival brings about in her mental state. At 1.721 the narrator for the first time indicates that Amor was replacing Dido's love for Sychaeus with feelings for Aeneas (1.721). Dido herself refers to Sychaeus three times, once in a speech to Anna and twice in a soliloquy. In addition, she sees and hears him in dreams and visions (4.460). It is only in her speech to Anna that she talks about her feelings for Sychaeus. She does so by means of explicit emotional concepts and an internal process (*sensus*; *animum labantem*; *uestigia flammae*, 4.22–23). She compares her feelings for Aeneas with her old love for Sychaeus. In her later soliloquies, Dido regrets that she has not kept the faith vowed to Sychaeus' ashes (4.552), and, in her very last speech, claims that she has avenged him by successfully leaving her old country and building a new city (4.656).

Anna is the only other character who thinks of Dido's love for Sychaeus, but only in comparison to her feelings for Aeneas. After Aeneas has left her, Anna does not suspect that Dido is in a worse state than she was when Sychaeus died (4.502).

Sychaeus and Dido appear one last time in the *Aeneid*. In the Underworld, after Aeneas has spoken to Dido, she flees from him, moving into nearby woods where she is met by her husband Sychaeus. The narrator focuses on the mutual love between Dido and Sychaeus, referring to the latter as *coniunx*, and using the word *amor* to portray their emotions (*aequatque Sychaeus amorem*, 6.473–476). This third and last mention of Sychaeus by the primary narrator makes Dido's role of loving wife the one she will have forever, residing in the Underworld in Sychaeus' vicinity. Dido leaves Aeneas behind, in both a physical and emotional sense.[14]

14 See Adema 2013: 151.

Refugee

Aeneas is *fato profugus*, exiled by fate, as is stated in the first lines of the *Aeneid*. The emotions due to this exiled state play an important role, and are portrayed in many ways on many occasions in the story. An example is the scene of the storm, which narrates in detail how Aeneas experiences his toils and wishes he had died in Troy instead (1.92–123). Aeneas' case makes clear that the frame of a refugee is associated with a mental state of distress and turmoil. Most human beings will be able to imagine to some extent how distressful it would be to have to leave your country behind.

Dido, too, is a refugee. Although emotions of a refugee are enclosed in the fabula of Dido's life, they are not given much attention in its *story*. This part of her life is presented in summary by Venus, who refers to Dido's emotions by means of one explicit emotional concept (*commota*, 1.360). The refugee frame illustrates, again, that it is a narratological decision how much attention is given to certain emotions. In this case, the primary narrator made a choice not to elaborate on the emotions associated with the frame of a refugee. He merely hints at it, when a reference is made to Dido's nurse, who is buried in her old country (4.632–633).

Like Venus, several other secondary narrator-focalizers bring up Dido's status as a refugee. Dido herself alludes to this frame and its concomitant emotions as part of her introduction to Aeneas (1.628–631). Dido does not focus on her own turmoil, but uses her experience (*non ignara mali*, 1.631) to express her empathy for Aeneas and the Trojans, thus connecting her history to that of Aeneas.[15] Here, Dido presents herself in a state of psychological well-being and able to help refugees. In one of her soliloquies, Dido, again, does not focus on her own emotions as a refugee, but takes the endured turmoil of her people into account in her decision not to follow Aeneas (4.544–546).

Dido's status as a refugee is brought up by Anna, who makes the point that this status is a potential danger (4.36–44). This is confirmed when king Jarbas angrily prays to Jupiter (4.211–214). Aeneas uses Dido's former status as a refugee to try to create sympathy for his position and asks her not to be unfair and jealous (*inuidia*, 4.350), because he only wants to achieve for himself and his people what she herself has already achieved for her Carthaginians.

The turmoil and distress of a refugee are clearly not emotions that haunt Dido in this phase of her life. She remembers them, and this has an effect of empathy, first for Aeneas and later for her people. Others (Jarbas, Aeneas) men-

15 Seider 2013: 99.

tion her status as a refugee, but do not connect it to her emotions. Rather, these others expect a grateful and understanding attitude from Dido as a result of her past flight and entry to a new region.

Queen

Dido is referred to as *regina* on many occasions, especially in Book 1. The frequent use of the noun emphasizes Dido's role as queen of Carthage and evokes the frame and associated emotions of a leader. At her first real appearance in the corpus (1.494–508), Dido displays the characteristics and emotions befitting a good leader, as constructed for the Homeric and epic context, and for the specific cultural-historical context of the *Aeneid*.[16] Dido shows mildness and gentleness towards her people and the Trojans, she loves her city and its people, and she is their confident and contented leader.

Aeneas is the secondary focalizer of this episode. Before he sees Dido, the space of her city portrays her energy and leadership. The hustle and bustle of building activities support the idea of Dido's confident and contented emotional state (1.446–493).[17] This is corroborated in the ensuing lines (1.494–509) by her behaviour and appearance, the explicit emotional concept *laeta* (1.504) and a simile in which she is compared to Diana (1.489–502). In the simile, no explicit emotional concepts are used, but from Diana's behaviour and situation narratees may infer her pleased and proud state of mind and, thereby also Dido's mental state. Dido's first speeches, too, support this impression of her state of mind. She speaks in a benign and comforting way to the Trojan Ilioneus (1.562–588) and Aeneas (1.615–630), inviting them into her newly founded city.

Internal and external processes associated with a benign state of mind could be a feeling of warmth, a smile or a relaxed posture. The narrator does not use these processes to indicate to his narratees what it is like to be Dido in this role as a benign leader. One possible reason for this could be an interest of the narrator for the more dynamic internal and external processes of turmoil. Another reason could be that attention for the internal and external bodily processes are

16 See e.g. the contributions in Klooster and Van den Berg 2018, of which De Jonge 2018 specifically focuses on king Evander's character in the *Aeneid*. For leadership in the Augustan cultural-historical context of the *Aeneid*, see Monti 1981; Cairns 1989; Nappa 2007. Nelis 2001: 180–183 discusses similarities between Dido and queen Hypsipyle in Apollonius' *Argonautica*, as does Krevans 2002 who points out references to Hypsipyle in Dido's death scene. The intertextual references help to evoke the frame, like later references to Medea and Ariadne contribute to the frame of unhappy lovers (see below).

17 Adema 2019: 63–65.

specifically reserved for Dido in her role as an unhappy lover (see below), giving the latter role more prominence.

Dido's first appearance thus presents her as a good leader with feelings of love for her people, and her benign and contented state of mind is portrayed by means of almost all techniques available, apart from the description of internal and external processes.

Dido's love for her people needs to compete with her feelings for Aeneas. The primary narrator focuses on her love in the course of Book 4, but Dido herself tries to find a way to fit her feelings for Aeneas into her role as a queen. She does so by trying to reshape this role, and her self-image. Dido's idea of herself as a queen first included independence and an unmarried status, connected to her widowhood.[18] Anna persuades her that a marriage with Aeneas will make Carthage stronger (4.47–49), thus explicitly alluding to her emotions as a queen. Dido seems to adapt her view on queenhood to that of a married queen. Together, Anna and Dido imagine that Dido will be a loving wife to Aeneas, and that they will together love their people and the city of Carthage. Juno observes this (4.90–93) and agrees, being a queen and loving wife of Jupiter herself (*cara Iouis coniunx*, 4.91).

While Dido, with Anna and Juno, has reshaped their idea of a good leader, the primary narrator uses the space of the city of Carthage to show how this immediately results in a decrease of her attention for her people and city (4.86–90). Like Dido, the city and its inhabitants do not fulfil their normal duties (*opera interrupta*).

Later on, it is Aeneas who oversees Carthage's building activities (4.260). His supervision of the resumed construction work is in line with Dido's new ideas on being a married queen. She loves Aeneas, who, in turn, loves both their peoples and behaves as a good leader to Carthage. This is a misconception, as is made clear to the narratees by means of speeches by Jupiter and Mercurius, and Aeneas' ensuing thoughts and behaviour (4.265–295).

Dido realizes her relational and political mistake soon afterwards (4.296). The frame of a good leader gives way to that of an unhappy lover (see below). In addition, Dido needs to come to terms with failure in her role as a good leader. These feelings of frustration and failure are portrayed mostly by means of references to her people in her speeches (and not in primary narrator text). Dido points out the consequences of Aeneas' departure for her city and people (4.320–326). She feels as if she has lost her people and looks for them in her

18 Nappa 2007 even argues that Dido wishes she could have stayed unmarried all her life, like the goddess Diana.

dreams (4.468). In a soliloquy, she deliberates political solutions, and considers the turmoil she has already put her people through (4.534–536; 4.544–546). She is worried that Aeneas' actions have turned Carthage into a laughing stock (4.591).

It is, thus, not only the frame of a good leader itself that plays a role in the portrayal of Dido's emotions. More importantly, it is Dido's insight into the loss of this part of her identity. This is portrayed by means of her own remarks and thoughts about the Carthaginians, and by using the space of Carthage once more at the end of Dido's life. Lamentation and shrieking sound in the palace in response to the news of Dido's death (4.665–671). The situation in the palace is compared to a hypothetical situation in which Carthage would be under siege and being destroyed by an enemy, reflecting Dido's emotional destruction. The frame of a failing queen clearly converges with another frame, the frame which is most foregrounded: that of Dido as an unhappy lover.

Tormented, Unhappy and Eventually Abandoned Lover

The frequent use of the combination *infelix Dido* points the narratees to a frame of a tormented, unhappy and eventually abandoned lover. The frame is introduced into the story when Venus sends her son Amor to Carthage to make Dido fall in love. It is during this night that Dido is referred to as *infelix* (1.712; 1.749) for the first time, and portrayed as being ignorant of what lies ahead (*inscia Dido*, 1.719). Austin claims that a reader with no knowledge of the story could not necessarily infer from this that Dido would die, but adds 'if there ever were such [a reader, SA]'. The word *infelix*, together with knowledge of stories about other unhappy lovers, helps with the anticipation of a sequence of mental states associated with the frame of an unhappy lover, entangled in an impossible relationship.[19]

In addition, intertextual cues evoke the frame of unhappy and abandoned lovers like Medea and Ariadne, or even of Penthesileia and Cleopatra.[20] The text contains images and textual echoes from Euripides' *Medea*, Apollonius'

19 The use of *infelix* and references to unhappy and abandoned lovers may be read as a way for the narrator to make clear that he will deviate from other, more chaste versions of Dido's story, versions in which she never meets Aeneas. See Hardie (2014: 51ff.) for a discussion of other versions of the story.

20 The similarities are pointed out and discussed by commentaries and in studies, e.g. Uhlfelder 1955: 310; Monti 1981; Segal 1990; Toohey 1992; Swanepoel 1995; Nelis 2001; Nappa 2007.

Argonautica, and Catullus' poem on Ariadne (64).[21] Just one example is the moment at which Dido beholds her empty shores, with Aeneas' ships far away at sea, for which Catullus 64 is an intertext. Aeneas has left during the night, and as soon as there is light, from her window Dido spots the sails in the distance and the empty harbour (4.584–588). Her view is described without much evaluation. The referential expressions used for the fleet of Aeneas and his oarsmen are neutral substantives (*classem*; *remige*) and do not indicate Dido's opinion on this Trojan fleet or their leader, Aeneas. Her focalization, the fact that it is Dido who sees this, influences the interpretation of seemingly neutral words like empty harbour (*uacuos portus*). It makes the narratees imagine what this view means to Dido, and thus, attribute emotions to her. This process is both facilitated and intensified if they also know Catullus' lines in which Ariadne wakes up, all alone on the shore and seeing Theseus' ships at sea (Catul. 64. 52–57 and 249–250).

In the next lines, it is the vengefulness of abandoned lovers like Medea that contributes to identifying Dido's emotions, as she strikes her breast, tears her hair, and bursts out with an angry and resentful speech.[22] When she starts to speak, the narratees hear that it is not only the frame of an unhappy lover that is at play here. The passage started with *regina* and the frame of queen is foregrounded in Dido's words, as she immediately expresses the consequences for her city. Carthage will be a laughing stock (4.591). Feelings of responsibility for others and more egotistic feelings of loss and anger compete in this scene.[23]

The frame of unhappy lover resonates in virtually every scene, and the associated emotions are frequently given explicit attention by means of one or more textual expressions of emotions. This has already been illustrated above, in my discussion of the portrayal of emotions in the first ninety lines of Book 4. The ensuing scene makes clear that Juno has observed all this, and she discusses the situation with Venus (4.90–128). Juno is the only character other than Dido herself who expresses what goes on inside Dido's body (internal processes). She recognizes a *pestis* in Dido, and observes that she is burning with love and that madness has pervaded Dido's bones (4.90 and 4.101).

Then, the next scene is the hunting scene in which Dido and Aeneas end up in the same cave (4.129–173). It gives relatively little information on Dido's emotions, especially not at the start. Like the princes outside Dido's palace (4.130–134), the narratees seem excluded from what goes on in Dido's mind

21 For unrequited love (and song as a cure) in Theocritus' *Idylls*, see Klooster in this volume.

22 On Dido and Apollonius' Medea, see Nelis 2001.

23 See Monti 1981.

and are only informed that she hesitates (*cunctantem*, 4.134). The moment and Dido's hesitancy have been interpreted as the moment in which she turns from a queen into a bride.[24] However, it is not until the end of the scene that Dido's emotions are portrayed more explicitly. The primary narrator evaluates this day in a narratorial comment in which he states that this day was the first of her fatal destiny (4.169). Dido's emotion is no longer a *furtiuum amorem*, but she calls it a marriage. It is clear to the narratees that the frame of the unhappy and abandoned lover has become inescapable, but Dido sees this as a change from an independent queen into a married queen (see above). For her, the frame of an abandonment is not yet in sight.

In the ensuing scene, Fama presents Dido's story to everyone in the neighbourhood, and apart from the explicit emotional concept *cupidine* (4.194), Dido's emotions are backgrounded. This continues in Jarbas' angry speech (4.198–218) and, especially, in the ensuing scene between Jupiter and Mercurius (4.219–258). Jupiter completely focuses on Aeneas and his fate (4.219–258), as does Mercurius in his first speech to Aeneas (4.259–278). Aeneas' reaction to this speech mostly focuses on the task ahead of him, but he does know what Dido feels (*reginam furentem*; *amores*, 4.279–295), and is worried as to how he should deal with these feelings.[25]

In the scene of the big fight between Dido and Aeneas, Dido's invectives, exclamations and sarcastic rhetorical questions reflect her emotions (4.296–392). The narrator uses a narratorial comment at the start of the episode to refer to the frame of a lover, asking 'Who may deceive a lover?' (4.296). The primary narrator text contains external and internal processes, Dido's behaviour, and a simile (4.296–304; 4.362–364; 4.388–392). Aeneas does not acknowledge these emotions, and refers to her earlier speech as *querelis*, complaints (4.360), presenting all of Dido's emotions as unjustified frustration.

An episode as intense as the start of Book 4 follows a brief interlude in which Aeneas prepares his departure. In an apostrophe, the primary narrator asks Dido what feelings she had (4.408–412), thereby strongly inviting the nar-

24 See Segal 1990, who discusses the interpretation of this moment by Servius and Austin.

25 The worries and doubts of Aeneas are portrayed by means of an internal process, explicit emotional concepts, and free indirect rhetorical questions (279–286). This is one of the (very) few occasions in which Aeneas' emotions are portrayed in Book 4. Moreover, the narrator tends to focus on how Aeneas feels about Dido's emotions, not on what he himself feels for Dido (e.g. 393–394). Most attention seems to be given to a time in which Aeneas does *not show* emotions, when the narrator combines explicit mental emotional concepts (negated) and a simile to describe that Aeneas is not moved by Anna's pleas (439–450).

ratees to imagine these feelings.[26] In what follows, explicit emotional concepts, internal and external processes, Dido's speeches, focalization, behaviour, and similes together form a powerful and immersive portrayal of Dido's despair and her decision to die (4.413–553). Anna is a secondary focalizer in a part of this episode. She meets with Dido, but Dido has put on a brave face at that moment, concealing her emotions (4.477). Even when Anna sees a pallor spread over Dido's face (external process, 4.499), Anna does not suspect a worse reaction than when Sychaeus died.

After a second warning by Mercurius, Aeneas leaves (4.571–583), and what follows is the scene described above in which Dido sees her empty shore. Until her death, Dido's behaviour, internal and external processes and explicit emotional concepts focus on her emotions as an unhappy lover. She addresses these emotions in her soliloquies, but pays attention to her other roles as well, as became clear in earlier sections. In her penultimate speech, she calls herself *infelix Dido*, and looks back at the moment in which she gave her sceptre away (4.595–597). The realization that she is now, indeed, an unhappy lover brings about anger and feelings of revenge, which become clear from her ensuing words in which she states she could have killed Aeneas, and continues with a curse for Aeneas and his men. This is a moment in which the frames of the unhappy lover, a queen and ferocious Carthaginian converge.

Dido's final emotions are portrayed by means of secondary focalizers, viz. the inhabitants of the palace, Anna, and Juno. They see Dido's attempt to look at Anna and prop herself on her elbow to come closer to her, portraying the emotional turmoil in her last moments (4.688–692).

The frame of the unhappy lover and its concomitant emotions are portrayed in Book 4 in several intense and immersive passages, alternated with passages in which these emotions are temporarily ignored or briefly alluded to by means of an explicit emotional concept. The immersive passages in which there are all kinds of textual expressions of emotions make the frame of the unhappy lover by far the most foregrounded in the *Aeneid*.

Conclusion

Dido's emotions are portrayed by the primary narrator, Dido herself and other characters. Textual expressions of emotions used in the corpus are explicit

26 On (metaleptic) apostrophe and its effects upon the narratee, see Allan and Van den Broek in this volume.

emotional concepts, internal and external processes, Dido's speeches and her behaviour, similes and space. The primary narrator uses all of these techniques; secondary narrator-focalizers mostly use explicit emotional concepts. Dido herself and Juno seem to be the only characters who make use of internal processes in their portrayal of emotions.

Dido fulfilled many roles in her life, and each of these roles functions as a frame, raising expectations of certain emotions in narratees. Dido keeps track of all her roles and refers to all of them in her last speech, presenting the main points of her life (4.655–658). 'A noble city I have built', she says in reference to her role as queen of the Carthaginians. She continues with the revenge for her husband (widow) and punishment of her brother (refugee). She gives most attention to Aeneas' betrayal, claiming that she would have been happy (*felix*), very happy even, if Trojan keels had never reached her shores.

The primary narrator clearly focuses mostly on the emotional curve of unhappy and abandoned lovers, with other abandoned ones like Medea and Ariadne as intertextual examples. He portrays these emotions in impressive, immersive passages in which all types of textual expressions are alternated. The recurring use of the word *regina* and other references to the frame of a queen add an extra layer of inner conflict to these passages. Dido wants to be the lover of Aeneas *and* the responsible queen of Carthage. Using all textual tools at his disposal, the narrator lets his narratees witness or even experience Dido's tragic attempt to combine her incompatible roles.

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