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‘Ic lufige þone forlidenan man’: Emotional Landscape in the Old English Apollonius of Tyre

Bruce N. Xiao

University of Cambridge,

xiaonaicheng2020@163.com

Emotional Landscape in the Old English *Apollonius of Tyre*: Textual Identity and Translator's Agency

I. Introduction

The Old English *Apollonius of Tyre* (hereafter *OEApo*) is generally considered as the earliest vernacular translation of the Latin romance *Historia Apollonii Regis Tyri* (hereafter *HA*). It is either a translation of a now-lost Greek romance probably composed in the third century or derived from an original Latin version. This remains educated guesswork among classical philologists, since no surviving manuscripts of the *HA* are dated before the ninth century.[1] Since the *OEApo* is immune from Christianised adaptation, scholars have debated over why it was included in such a manuscript described by Patrick Wormald as a 'Wulfstanian primer of Christian standards'.[2] Most of them focus upon either the text's moralising potential which makes it prone to Christian exegesis or the text's thematic resonance with its manuscript context.[3] Another textual problem is that the *OEApo* as it survives is not complete, with losses amounting to nearly a half of the story. The first fragment consists of chs. 1–22 (pp. 131–41), the second chs. 48–51 (pp. 142–45) (a quire is missing which should have contained chs. 23–47). Nonetheless, this does not affect the structural integrity of the *OEApo* that much as the first fragment, which concludes shortly before Apollonius's marriage, 'forms a love-

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[1] For a more thorough discussion, see Elizabeth Archibald, *Apollonius of Tyre: Medieval and Renaissance Themes and Variations* (Cambridge: D. S. Brewer, 1991), pp. 6–9. Despite a controversial origin, the narrative of the *HA*, as Philip Goepp suggests, is a 'sophisticated and somewhat garbled literary version of a traditional story, or, more likely, of a blending of more than one story' ('The Narrative Material of Apollonius of Tyre', p. 169). The *OEApo* belongs to the second volume of the manuscript, composed over three different centuries. (pp. 8–160, 167–76) The *OEAp* is believed to have been written in the first half or middle of the eleventh century. For a physical description and table of contents of the manuscript, see <https://parker.stanford.edu/parker/catalog/cr485km1781>; Helmut Gneuss and Michael Lapidge, *Anglo-Saxon Manuscripts : A Bibliographical Handlist of Manuscripts Written or Owned in England up to 1100* (Toronto: Toronto University Press, 2014), pp. 82–8.

[2] Patrick Wormald, *The Making of English Law: King Alfred to the Twelfth Century, Volume I: Legislation and Its Limits* (Maiden, Mass: Blackwell, 1999), p. 208.

[3] Regarding the former explanation, the *OEApo*, akin to its Latin source, is comparable to exemplum. As Josef Raith argues, 'Und damit konnte der englische Mönch es auch wagen, den Apollonius zu übersetzen; als reiner Unterhaltungsroman wäre er unmöglich gewesen, als exemplum mochte er durchschlüpfen' (*Die alt- und mittelenglischen Apollonius-Bruchstücke,* p. 50). Yet, Archibald shows some caution as the moral or ethical impulse in the *HA* is not explicit. Regarding the latter interpretation, several critics have pointed out that the *OEApo* contains themes that overlap with those in other texts in CCCC 201, including marriage, law, widowhood, and kingship. For relevant discussions, see Carla Morini, 'The First English Love Romance Without Love: the Old English *Apollonius of Tyre*', *SELIM*, 12 (2019), 109–26; Melanie Heyworth, '*Apollonius of Tyre* in Its Manuscript Context: An Issue of Marriage', *Philological Quarterly,* 86 (2007), 1–26; Mark Atherton, 'Cambridge, Corpus Christi College 201 as a Mirror for a Prince: *Apollonius of Tyre*, Archbishop Wulfstan and King Cnut', *English Studies*, 97 (2016), 451–72.

story complete in itself'.[4] As the Old English text is a 'copy of another manuscript now lost',[5] it is hardly possible to say whether such a loss was due to accidence or deliberate censorship. It should also be noted that the precise Latin text from which the *OEApo* was derived was lost. In Peter Goolden's edition, the facing-page Latin text is a reconstructed one based upon his synthetic reading of several closely-related manuscripts.[6] In this article, references to the *OEApo* and *HA* are taken from Goolden's edition; where the Old English translation lacks, Archibald's complete text of the *HA*, which is substantially a version of A-recension, will be used.[7]

The *OEApo* begins with an incomplete rubric, followed by an incest scene in which Antiochus rapes his unnamed daughter. After discovering this sordid arrangement by solving Antiochus's riddle, Apollonius is persecuted and cast into an exile. In the wake of a shipwreck that brings him to the land of Pentapolis, Apollonius wins the favour of King Arcestrates in a ball game and is subsequently invited to a royal feast with the king. As he displays a talent in music and performance, the king's daughter Arcestrate secretly falls in love with him. [8] The first fragment ends with Arcestrate boldly naming her beloved in front of her father. From this point onwards, more than twenty chapters are missing, and the text resumes at chapter 48, where Apollonius reaches the Temple of Diana and reunites with his wife who was previously thought dead. The whole story concludes shortly thereafter, with virtuous characters rewarded and vicious characters punished. The translator also inserts a brief epilogue imploring readers not to blame the translation.[9] In the corpus of Old English literature, the *OEApo* occupies a unique position as a piece of fictional prose which serves both an entertaining and a moralising purpose. Michael Swanton views the text as 'England's

[4] Goepp, p. 170.
[5] Peter Goolden, *The Old English Apollonius of Tyre* (London: Oxford University Press, 1958), xxxiv.
[6] See Goolden, xiv–xx. Gooden's version text disputes Benjamin Thorpe's view that the *Gesta Romanorum* represents the *OEApo*'s nearest source. Benjamin Thorpe, *The Anglo-Saxon Version of the Story of Apollonius* (London: John and Arthur Arch, 1834), iv.
[7] See Archibald, p. 109.
[8] 'Her onginneð seo gerecednes be antioche þam ungesæligan cingce and be apolonige þam'. 'Here begins the narrative about the infelicitous king Antiochus and about Apollonius the'. Thorpe emends *tiriscan ealdorman* after *þam*, which seems appropriate (*The Anglo-Saxon Version of the Story of Apollonius*, p. 1).
[9] 'Her endað ge wea ge wela Apollonius þæs tiriscan, ræde se þe wille. And gif hi hwa ræde, ic bidde þæt he þas awændednesse ne tæle, ac þæt he hele swa hwæt swa þar on sy to tale' (42, 29–31). 'Here ends both the misery and happiness of Apollonius the Tyrenian; let him who wishes read it. And if anyone read it, I beg that he will not blame the translation, but that he will conceal whatever may be blameworthy in it' (280–81). All subsequent references to the *OEApo* and *HA* are taken from Goolden, ed., *The Old English Apollonius of Tyre*, in the form of 1, 1 (=page 1, line 1). Translations of the *OEApo* are from Swanton, *Anglo-Saxon Prose*, in the form of 1 (=page 1). Translations of the *HA* are from Archibald, *Apollonius of Tyre*, with occasional mordifications, in the form of 1 (=page 1). Regarding the references to other primary texts in the article, editions and translations consulted will be cited in the corresponding footnotes.

earliest surviving example of the romance genre'.[10] As typical of late medieval romance, the *OEApo* is marked by patterned narrative structure, ritualised action, and more crucially sensitivity to characters' emotional experience.

My exploration of the *OEApo* is inspired by the recent flourishing of scholarly interests in emotions in Old English literature. In *Cognitive Approaches to Old English Poetry*, Antonina Harbus argues for an incorporation of cognitive approaches into the study of textual emotions, in that emotions are intimately correlated to cognitive functioning, and literary texts have the potential to represent such an interaction.[11] By exploring the ways in which Old English poems model and narrativise affective experiences, one can cultivate insights into the mental life of poetic speaker (or character) and its implications for the communicative and social functions of the text. Besides, Harbus convincingly suggests that emotions, as substantially determined by biological schema, are intelligible cross-temporally and cross-spatially.[12] This explains why remote literary texts could invite modern readers' sympathy, an experiential process of emotion simulation mobilising both cognition and affect. More recently, Alice Jorgensen in *Emotional Practice in Old English Literature* sets up another paradigm of understanding the history of emotions; that is, emotions are analogous to types of practice. Whilst not losing sight of the exchange between emotion and cognition, Jorgensen is interested in the reciprocity between inner life and outer world and the role of agency in supervising emotional flux.[13] Meanwhile, she leaps beyond the textual world to gloss the reception of text by Anglo-Saxon audiences as an emotional practice. Text, whether transmitted orally or physically, becomes performative in a sense that it disseminates emotional signs which contribute to the identity formation of a community and offer its audiences prescribed ways to express feelings. As Niamh Kehoe suggests in *Emotions, Morality and Exemplarity in Old English Literature*, Old English texts are often concerned with regulating or eliciting emotional responses to certain situations, as they may carry moral

[10] Michael Swanton, *Anglo-Saxon Prose* (Gloucester: The Choir Press, 2017), p. 263.
[11] See Antonina Harbus, *Cognitive Approaches to Old English Poetry* (Cambridge: Boydell & Brewer, 2012), pp. 162–76.
[12] It is worth remembering that Harbus does not deny the role that socio-cultural circumstances play in the shaping of norms, values and expressions of emotions, though she believes that their influence does not contradict the fundamental diachronic consistency of human emotional experience.
[13] As Jorgensen argues with reference to the Old English poem *The Wanderer*, 'the outer world and internal feelings interpret each other. Emotions are caused by the world but they are also ways of knowing the world' (*Emotional Practice in Old English Literature*, p. 13).

implications for one's spiritual welfare.[14] In homiletic and hagiographical texts in particular, such moral colouring forges an exemplary pattern that can be productively modelled by audiences onto their behaviours.[15]

Embracing the fruitful outcomes presented in these studies, my article explores the 'emotional landscape' in the *OEApo*. The term itself is call-catching and has been used as a theoretical apparatus in diverse disciplines. In Experimental Psychology, for instance, an individual's internal emotional landscape refers to their experience and differentiation of a spectrum of emotions, which affects their ability to recognise others' facial representations of emotions.[16] In Cultural History, the idea of 'landscape' alerts us to the interpersonal function of emotion in reconfiguring social relations and in reshaping the dynamics between the self and its socio-cultural environment.[17] As a result, the 'emotional landscape' in my article has a twofold implication: it not just refers to the characters' fluctuating emotional states but to the emotional intersections amidst characters that are crucial to narrative logic and to our understanding of themes such as gender, sexuality and authority.

II. Falling in Love and Feeling Shame

> And Apollonius his hearpenægl genam and he þa hearpestrengas mid cræfte astirian ongan and þare hearpan sweg mid winsumum sange gemægnde. And se cynge silf and ealle þe þar andwearde wæron micelre stæfne cliopodon and hine heredon. Æfter þisum forlet Apollonius þa hearpan and plegode and fela fægera þinga þar forðteah, þe þam folce ungecnawen wæs and ungewunelic, and heom eallum þearle licode ælc þara þinga ðe he forðteah. Soðlice mid þy þe þæs cynges dohtor geseah þæt Apollonius on

[14] Niamh Kehoe, 'Emotion, Morality, and Exemplarity in Old English Literature', *English Studies*, 105 (2024), 333–39 (p. 334).

[15] For a further discussion, see Alice Jorgensen, 'Emotion, Morality and Agency in Wærferth's Old English Version of Gregory's *Dialogues*', *English Studies*, 105 (2024), 340–57.

[16] See for example C. T. Keating and Jennifer L. Cook, 'The Inside out Model of Emotion Recognition: How the Shape of One's Internal Emotional Landscape Influences the Recognition of Others' Emotions', *Scientific Reports*, 13 (2023), 21490–18.

[17] See M. J. Borges et al., *Emotional Landscapes: Love, Gender, and Migration*, 1st ed. (Champaign: University of Illinois Press, 2021), pp. 1–10.

> eallum godum cræftum swa wel wæs getogen, þa gefeol hyre mod on his lufe (26, 12–22).[18]

Thus writes the anonymous author of the *OEApo* to present a unique scene in Old English literature where secular, heterosexual love is described. Arcestrate's affective arousal is caused by an appreciation of Apollonius's artistic talent which constitutes his masculinity and more importantly sexuality. Whilst Apollonius's performance (as well as his critique of Arcestrate's musical immaturity) amounts to a gesture of evoking authority, rather than being viewed as a source of repression, he is turned into an object of desire in the princess's eyes. One could perhaps argue that Arcestrate is sapiosexual in the narrative of the *OEApo.* This association between intelligence and sexuality carries a deeper implication, because it is in a sense moral and virtuous. By contrast, Antiochus's incestuous love with his daughter, which is rooted in corporeal desire, is forged as an antithesis that issues a critique of immoral sexual arousal.[19] Apart from triggering Arcestrate's desire, Apollonius's performance mobilises a collective emotional reaction, as all the present *micelre stæfne cliopodon*. This instance of communal joy shows that emotion is not an exclusively personal property; rather, it can be shared and transmitted, a process contributing to social cohesion.

It is evident that Apollonius's intellect does not merely provoke a transitory neurological irruption in Arcestrate; rather, the love she experiences is a persistent stirring of the mind. It prompts our heroine to take actions in order to achieve her emotion-driven goal (i.e. acquiring her object of desire). Yet, before we explore this topic, it is necessary to review a traditional insight; that is, the emotional vigour of Arcestrate is downplayed by the translator. Consider this passage (the Old English and its corresponding Latin are quoted in juxtaposition):

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[18] 'And Apollonius took his plectrum and began to strike the harp-strings with skill, and accompanied the sound of the harp with beautiful song. And the king himself and all who were present there called out with a loud voice and praised him. After this Apollonius left the harp and played and performed there many pleasing things, which were unknown and unfamiliar in that country; and each of the things he performed pleased them all greatly. In fact, when the king's daughter saw that Apollonius was so well educated in all accomplishments, then her heart fell in love with him' (273).

[19] See also Clare A. Lees: 'what the *Apollonius* offers Anglo-Saxon culture is a rare moment of explicit sexual representation *and* regulation in the secular literature' ('Engendering Religious Desire', p. 38). Besides, such sexual representation and regulation involved in the case of Apollonius and Antiochus respectively also have legal concerns. As critics have noticed, Antiochus's illicit marital practice contrasts sharply with the experience of Apollonius and Arcestrate which underscores marital consent, resistance to bigamy and the importance of chastity. These themes in turn echo well with the legal and penitential texts in CCCC 201. For relevant discussions, see Heyworth, '*Apollonius of Tyre* in Its Manuscript Context'; Salvador-Bello, 'The Old English *Apollonius of Tyre* in the Light of Early Romance Tradition', pp. 758–59, 766–69.

> Ac þæt mæden hæfde unstille niht, mid þare lufe onæled þara worda and sanga þe heo gehyrde æt Apollonige, and ***na leng heo ne gebad*** **<u>ðonne hit dæg wæs</u>**, ac eode **<u>sona swa hit leoht wæs</u>** and gesæt beforan hire fæder bedde (28, 18–21).[20]

> Sed puella ad amore incensa inquietam habuit noctem [...] verborum cantusque memor quae audierat ab Apollonio, at ***non sustinens amorem*** **<u>prima luce vigilat</u>**, irrupit in cubiculum patris seditque super thorum (29, 16–9).[21]

In the *HA*, Arcestrate's burning passion leads to a disturbed night. The use of participial and ablative constructions quickens the narrative, thereby reflecting the heroine's urgent anxiety. The Old English translation is accurate enough to reformulate the sense, though with some alterations. The kind of earnestness implied in *irrupit* is destroyed by the verb *eode*; the ablative phrase *prima luce* is expanded into two nearly identical subordinate clauses. More seriously, the translator neutralises *non sustinens amorem*, as if to rebuke the Latin's consistent mention of Arcestrate's affective and bodily arousal. This example represents one out of many other similar changes throughout the text. The most striking instance is the translator's omission of Arcestrate's lovesickness. In the *HA*, the end of chapter 18 tells she falls into illness due to the wound of love, and doctors fail to diagnose the cause. This brief episode finds nowhere in the OE version. Other less considerable examples include: in chapter 20, Arcestrate writes her letter to tell her father whom she loves with the audacity of love, 'amoris audacia' (33, 6). This phrase is rendered into 'mid modes anrædnesse' (32, 8). According to *DOE*, the word *anrædnes* is often used to gloss the Latin *constantia* ('perseverance') or *fortitudo* ('strength').[22] The cumulative consequence of these alterations appears to be a toning-down of the passionate and sexual intensity of Arcestrate's emotional life. Morton Donner sees this as illustrative of clerical prudery towards sexuality.[23]

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[20] 'But the girl had a restless night, inflamed with the love of the words and songs that she had heard from Apollonius. And when it was day she could wait no longer, but as soon as it was light went and stood beside her father's bed' (274). Emphasis mine.

[21] Here, Archibald's complete text of the *HA* reads quite differently from Goolden's conflated text, so my own translation is offered. 'But the maiden, inflamed by love, had a restless night [...] mindful of the words and songs which she had heard from Apollonius, so that being unable to endure love, she was awake at the first light, rushed into her father's chamber, and sat over his bed'. Emphasis mine.

[22] Its potential moral implication completely erases Arcestrate's romantic passion.

[23] Morton Donner, 'Prudery in Old English Fiction', *Comitatus: A Journal of Medieval and Renaissance*

The purpose of revising this oft-marked point is to suggest that despite the translator's near dismissal of Arcestrate's emotional life, she remains a desiring heroine. The scenes in which her passion is described (quoted above) are not left out by the translator. Of greater importance is that the translator calls for an attention to how Arcestrate copes with her emotion in actions. The first move Arcestrate takes is to remind her father of his previous promise that she could distribute whatever goods of value to Apollonius: 'Leofa fæder, *þu lyfdest me litle ær* þæt ic moste gifan Apollonio swa hwæt swa ic wolde of þinum goldhorde' (26, 23–5).[24] Obviously, Arcestrate aims to win Apollonius's favour by showing generosity. Yet, she conceals this intention and pushes the agency back to her father in a gesture of submission. In doing so, responsibility is deflected and rationality is secured. At the end of the feast, disturbed by the thought that she might not see her beloved as quickly as possible, Arcestrate makes another move by persuading her father to offer Apollonius a lodging: 'þu goda cyningc, *licað ðe wel* þæt Apollonius þe þurh us todæg gegodod is þus heonon fare, and cuman yfele men and bereafian hine?' (28, 14–5).[25] Through an ostensible concern about the guest's safety, responsibility is once again directed back to the king. The princess never vocalises thoughts; instead, she adopts evasive strategies, thereby creating a secure space where emotions are disguised but emotionally impelled actions are authorised. As Jonathan Wilcox observes, the *OEApo* is not just interested in riddles but is itself riddling, where 'every act or speech is a riddle requiring interpretation in a way that makes an audience particularly alive to seeing irony, doubleness, and the potential for humour'.[26] Jing Zhu and Paul Thagard point out that emotion is functionally related to the two stages of human action: 'the generation of an action and the execution and control of an action'.[27] Although the *OEApo* is not psychologically detailed enough to let readers appreciate Arcestrate's mental endeavours involved in her actualisation of actions, it firmly grounds her behaviours on an emotional stratum.

More crucially, the text shows Arcestrate's passion is by no means disruptive and irrational: she retains full control of her actions through well-crafted verbal displays that symbolically

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Studies, 3 (1973), 91–6. See also Anita Riedinger, 'The Englishing of Arcestrate: Woman in *Apollonius of Tyre*', in *New Readings on Women in Old English Literature* (Bloomington: Indiana University Press, 1990), p. 298; Carla Morini, 'The First English Love Romance Without Love: The Old English *Apollonius of Tyre*', *SELIM*, 12 (2019), 109–26.

[24] 'Dear father, a little earlier you gave me permission to give Apollonius whatever I wanted from your treasure' (273). Italics mine.

[25] 'Good king, are you content that Apollonius, who has been enriched by us today, should go hence and that evil men should come and rob him?' (274). Italics mine.

[26] *Humour in Old English Literature*, p. 286.

[27] Jing Zhu and Paul Thagard, 'Emotion and Action', *Philosophical Psychology*, 15 (2002), 19–36 (p. 26).

allow her to manipulate the paternal authority without subverting it. The fact that Arcestrate remains anonymous until the end of the text is overshadowed by her exercise of agency in navigating the masculine world and in fulfilling her aims that are driven by emotions.

Falling in love is inseparable from feeling shame. Whilst the *OEApo* first and foremost appeals to the emergence of love, it soon directs readers to the prominence of shame in the emotional intersections between the romance hero and heroine. Following Apollonius's agreement to tutor Arcestrate, the story introduces three would-be-suitors of Arcestrate, who beseech the king to choose a future son-in-law. The king then asks them to write down their names and marriage-gifts in a letter to be sent to his daughter. In response, Arcestrate composes another letter:

> Þu goda cyngc and min se leofesta fæder, nu þin mildheortnesse me leafe sealde þæt ic silf moste ceosan hwilcne wer ic wolde, ic secge ðe to soðan þone forlidenan man ic wille, and gif ðu wundrige þæt swa **scamfæst fæmne** swa **unforwandigendlice** ðas word awrat, þonne wite þu þæt ic hæbbe þurh weax aboden, **ðe nane scame ne can**, þæt ic silf ðe **for scame** secgan ne mihte (32, 11–7).[28]

The letter offers Arcestrate a safe space to articulate desire, with the written words becoming a tacit transcription of her 'spontaneous overflow of powerful feelings', to borrow a phrase from Wordsworth.[29] In such a written context, she is able to disclose her mental life, though there remains a riddling taste. This contrasts with her previous verbal displays in an oral context which are in a sense evasive and disingenuous. Despite the indirectness of letter-writing, Arcestrate seems to have qualms about her father's reaction to her presumably bold assertion. Therefore, she offers some justification revolving around the experience of shame. As the philosopher Fredrik Westerlund argues, 'shame is rooted in our desire for social affirmation and constituted by our capacity for social self-consciousness'; it is an emotion incorporating both inter-personal and intra-personal implications.[30] Based upon this

[28] 'Good king, and my dearest father, now that your kindness has given me permission to choose for myself what husband I wanted, I say to you in fact I want the shipwrecked man; and if you should wonder that so modest a woman wrote those words so shamelessly, then know that I have declared by means of wax, which knows no shame, what I could not for shame say to you myself' (275). Emphasis mine.
[29] William Wordsworth, 'Preface to the Second Edition of Several of the Foregoing Poems', *The Poetical Works of William Wordsworth*, ed. by Helen Darbishire and Ernest de Selincourt, 5 vols, 2nd edn. (Oxford: Clarendon Press, 1958) II, p. 401.
[30] Fredrik Westerlund, 'Exposed: On Shame and Nakedness', *Philosophia*, 51 (2023), 2195–223 (p. 2198).

assumption, Westerlund further categorises 'social shame' and 'personal shame'.[31] In the former, one feels irreversibly exposed to the critical eyes of others, whereas in the latter, it is more of a self-perception about one's diminishment and inferiority.

Arcestrate's claim that she is unable to relate her desire orally to her father *for scame* appears indicative of an anticipation of social shame. Since her father here only represents an imagined critical audience, Arcestrate's affective rehearsal serves as a moral compass for her behaviour by preventing her from violating a social standard. Moreover, Arcestrate's sense of being seen is more strongly reflected in her coining of King Arcestrates's critique, as she insecurely predicts the danger of being judged as *unforwandigendlice*. The consequences are seen to be an overthrowing of her normative social self (as a *scamfæst fæmne*).[32] Nonetheless, Arcestrate provides a defensive position in claiming her desire is expressed through wax which *nane scame ne can*.[33] It is as if this phrase, whilst ensuring an immediate access to her emotion, paradoxically purges it of moral undertones, thereby safeguarding Arcestrate from accusation and appeasing the tension that might have arised between her and her father.

After reading through the letter, Arcestrates has little clue as to whom his daugher referred to. He then asks Apollonius to read it in hope that an answer can be provided. To which Apollonius replies: 'Ða nam Apollonius þæt gewrit and rædde and sona swa he ongeat þæt he gelufod wæs fram ðam mædene, his andwlita eal areodode' (32, 28–30). Apollonius blushes not for confronting with his limitation but for being conscious of Arcestrate's love. In reassessing the cognitive theory of emotion, Robert Solomon regards emotions as analogous to judgements. In doing so, he alerts us to the role of both reflective, conscious mental processing and non-reflective, automatic response in the experience of emotions.[34] In the case of Apollonius, it cannot be otherwise that his feeling of shame is activated by a reflective judgement, in the form of understanding Arcestrate's letter and evaluating its impact upon his

[31] *Ibid*., pp. 2201 and 2202.
[32] Concerning the shaming-inducing mechanism behind unmediated exposure, Westerlund points out that when excessively laid bare to others' critical eyes, one feels a crumpling of their normative, controlled social persona, so that their unmediated self is taken as the 'naked ugly truth' about themselves (p. 2211). The resulted experience of shame, therefore, signals one's potential social alienation and unworthiness. In the *OEApo*, although Arcestrate is not actually exposed to her father's critical gaze, she foresees the possibility that her written response might enable King Arcestrates to see through her unmediated, desiring self.

[33] As Jordan Zweck suggests, the wax used by Arcestrate is perhaps a 'diptych or polyptych wax tablet' (*Epistolary Acts*, p. 116).
[34] See Solomon's argument: 'I find the following to be essential features of emotion and judgement: they are episodic but possibly long-term as well. They must span the bridge between conscious and non-conscious awareness [...] they must involve appraisals and evaluations without necessarily involving (or excluding) reflective appraisals and evaluations' ('What is a 'Cognitive Theory' of the Emotions', pp. 10–1).

current status. Whilst Arcestrate as the sender of the letter avoids potential incurring of shame, the emotion is now written across the body of the letter's recipient.[35] The letter itself, consequently, is not only capable of recording inner life but also entailing affective arousal.

My analysis so far has demonstrated that the episodes revolving around Arcestrate's pursuit of Apollonius offer a valuable window to explore the characters' emotional life and the relationship between emotion, action and expression. It also shows that whilst the translator substantially respects the Latin source text, he exercises discretionary power to diminish Arcestrate's sexual desire. The cross-cultural translation of emotions is therefore a mediated process alerting us to the peculiarities of the reception culture in terms of affective practice. I shall close this section by discussing two unique expressions of emotion that the romance contributes to the Old English language. The first is the phrase *gefeol hyre mod on his lufe* (26, 22), which translates the Latin *incidit amorem* (27, 16). According to *OED*, it is the earliest recorded ancestor of the expression *fall in love*. Unlike the Latin expression, the vernacular version has Arcestrate's mind act as the agentive subject. This is not surprising given the sheer prominence of *mod* (the seat of thought and emotion) in Old English literature.[36] Benjamin Waler has metaphorically represented the mind as an *enclosure* containing thoughts and emotions.[37] In this phrase, however, the emotion itself appears conceptualised as a container receiving the falling mind which metaphorically escapes the bodily boundary (note the translator's careful insertion of possessive pronouns). This image of motion perhaps reminisces about the travelling mind in *The Seafarer* which roams beyond the chest cavity in search of the expanse ocean.[38] Semantically, the expression *gefeol hyre*

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[35] Apollonius's somatic reaction serves an important role in the narrative at this point, as it becomes an explanatory gloss to Arcestrate's semi-riddling letter, thereby enabling the king to understand the referent of the shipwrecked man.

[36] In addition to being a faculty of thought and emotion, *mod*, suggests Malcom Godden, means 'courage' and 'pride'. It perhaps insinuates 'an inner passion or wilfulness, an intensification of the self that can be dangerous' ('Anglo-Saxons on the Mind', p. 300).

[37] '[...] the mind is an enclosed space, located in the chest, and subject to closing or binding; this model is primarily spatial, and can include the treasured contents of this space' ('Metaphorical Space and Enclosure in Old English Poetry', p. 32

[38] Forþon nu min hyge hweorfeð ofer hreþerlocan,
min modsefa mid mereflode
ofer hwæles eþel hweorfeð wide,
eorþan sceatas, cymeð eft to me
gifre ond grædig (58–62a).
It is not entirely clear whether the travelling agent here refers to mind or soul, as Old English poetry has a confusing set of terms denoting the interior parts of the body. It is also unclear as to whether the travelling is metaphorical or literal. Vivian Salmon, for example, believes that it should be literal, with *hyge* or *modsefa* implying the free-ranging soul departing the body during life in its bird form (''The Wanderer' and 'The Seafarer', and the Old English Conception of the Soul'). Whatever the case, the image of a roaming mind contrasts with the mind-as-container motif. For a further discussion of this conceptual blending, see Harbus,

mod on his lufe constitutes a figurative schema that sees loving as voluntarily moving to the emotion of love; it makes a novel contribution to the linguistic potential of Old English in conveying the notion of cultivating love with someone.

The second emotion expression that is of interest here is *his andwlita eal areodode* (32, 30), which renders the Latin verb *erubuit* (33, 22). As a figurative expression of shame, the phrase, suggests Javier Díaz-Vera, constitutes a resultative metonymy that associates emotion to its aroused bodily state.[39] The verb *areodian*, following *DOE*, is rarely testified in the corpus, with only six recorded occurrences. Apart from its active use in the *OEApo*, it is found in the Old English translation of Gregory's *Dialogi*, where Wærferth renders *erubuit* into *gesceamode and areodode*.[40] Besides, when *andwlita* is used to indicate emotion, it seems rare that it takes an intransitive verb. Amidst the sample quotations in *DOE*, only one has *andwlita* followed by intransitive predicate: 'þa gefeng he þone fotsceamol æt his reste foran and beot Libertinum on þæt heafod and on þa onsyne, oþ þæt he gedyde, þæt eall his andwlita awannode and asweoll'. The quote is taken from the Old English *Dialogues*; the context is Libertine was beat by an abbot so that his face grew dark ('awannode') and swelled up ('asweoll'). Unlike the expression in the *OEApo* which conveys both physiological change and its signified emotion, the phrase in the *Dialogues* has no affective indication. It serves to focalise Libertine's bodily injury as a result of the abbot's violence. For most of the time, it simply conjoins with a pre-head adjective: the tyrannous Antiochus once threatens Apollonius *mid irlicum andwlitan* (6, 26);[41] the blessed Guthlac enquires the monks who hide beer flagons under a turf *mid bliþum andwlitan* (64);[42] a friend of Edwin comes to inform him of Rædwald's change of mind *mid bliðe ondwleotan* (130).[43]

III. Emotional Dynamics in Homosocial Relationship

When Apollonius, following Arcestrates' invitation, comes to the dining hall, an anonymous servant of the king takes a step ahead and informs the king that 'he ne mæg for scame in gan

'The Maritime Imagination and the Paradoxical Mind in Old English Poetry', *Anglo-Saxon England*, 39 (2011), 21–42.

[39] Javier Díaz-Vera, 'On Saying Two Things at Once: The Historical Semantics and Pragmatics of Old English Emotion Words', *Folia Linguistica*, 35 (2014), 101–34 (p. 120).

[40] *DOE* offers: 'þa se ylca broðor, halwendlice geþread, him gesceamode and areodode' (cf. isdem uero frater salubriter correptus erubuit).

[41] 'with an angry face' (265).

[42] 'with merry countenance' (65). References and translations are to Goodwin, ed. and trans., *The Anglo-Saxon Version of the Life of St. Guthlac*, in the form of 1 (=page 1).

[43] 'with cheerful face' (131). References and translations are to Miller, ed. and trans., *The Old English Version of Bede's The Ecclesiastical History of the English People*, in the form of 1 (=page 1).

buton scrude' (22, 8).[44] The corresponding Latin reads 'abiecto habitu introire confunditur' (23, 4–5).[45] The first thing to notice is that this is a translation error, as Apollonius is not in nudity. Goolden attributes such a mistake to the translator's misperception of syntax: *abiecto habitu* is not 'an ablative absolute construction but a descriptive phrase (*in a tattered garment*)'.[46] Several lines earlier, the text reads, 'wæs mid horhgum scicelse bewæfed' (20, 28);[47] when the unnamed servant is asked how he sees through Apollonius's shipwreck, he replies 'þeah he hit silf forswige, his gegirla hine geswutelað' (22, 2).[48] These pieces of evidence show that the translator is vigilant about Apollonius's appearance and so the apparent mistranslation is interesting. Noticeably, in the *HA*, the anonymous servant only suggests that Apollonius is *confunditur*, whereas his Old English counterpart explicitly names the emotion of shame in the manner of an interpreter. Apollonius suddenly becomes vulnerable, with his body and mind exposed to the critical gaze of others. If we concur with the servant's report, it is then reasonable to assume that Apollonius's shamefulness arises from an anxiety for social rejection, coupled with a painful awareness of his own diminishment. Whilst a deeper psychological exploration of Apollonius's mentality is not pursued by either the Latin author or the translator. However, the translator, by letting the unnamed servant to publicise Apollonius's private experience of shame, alerts audiences to his inappropriateness in engaging with formal homosocial interaction.

Once Apollonius obtains decent clothes and gets seated, his silence and motionlessness contrast with the joyfulness of the feast. Rather than alleviating his sorrow, the courtly luxuries remind Apollonius of his own glorious past which now turns into a traumatic memory pricking his self-esteem. This cognitive self-reflection in turn stimulates his emotional disturbance. Whereas in the *HA* Apollonius stares at courtly goods whilst 'flens cum dolore' (23, 10),[49] the translator omits the somatic reaction, only speaking of his sadness ('Ða ða he þis eal mid sarnesse beheold' (22, 15)).[50] Interestingly, Apollonius's sadness is immediately reiterated in Old English when the Latin makes no such repetition ('mid þi þe he geseah þæt Apollonius swa sarlice sæt' (22, 17)).[51] The translator is willing to give double emphasis to Apollonius's downcast emotion than to allow him to weep. Up to this point,

[44] 'he cannot, for shame, enter without clothing' (271).
[45] 'he is embarrassed to come in because of his shabby clothes' (127).
[46] Goolden, xxiii.
[47] 'was dressed in a dirty cloak' (271).
[48] 'Although he might be silent about himself, his dress reveals it' (271).
[49] 'he wept for grief' (127).
[50] 'While he gazed at all this in sadness' (271).
[51] 'when he saw that Apollonius sat so sorrowfully' (271).

Apollonius remains an outsider from Arcestrates's community; his silence denies any meaningful participation into the homosocial dynamic. To break the stalemate, the story introduces an ill-intentioned ealdorman who whispers to the king that Apollonius is jealous of his fortune ,'Đu goda cyngc, efne þes man þe þu swa wel wið gedest, he is swiðe æfestful for ðinum gode' (22, 19–20).[52] Akin to the aforementioned scene, Apollonius's emotion becomes once more interpretable, though this time it is deliberately misconstrued to signal an exercise of authority on the part of the ealdorman to socially seclude Apollonius. As Jorgensen points out, 'the choice to name emotions explicitly can be a highly charged one: emotions are linked to values and goals, and naming emotions can involve making ethical claims'.[53] The ealdorman's act, therefore, places Apollonius in a morally vulnerable position and raises himself to a moral high ground. This narrative tension, however, is immediately resolved by Arcestrates who offers the correct interpretation of Apollonius's sorrow: 'soðlice þes iunga man ne æfestigað on nanum ðingum ðe he her gesihð, ac he cyð þæt he hæfð fela forloren' (22, 21–2).[54] To further enliven the mood and perhaps appease potential hostility, Arcestrates offers Apollonius encouragment 'bliðum andwlitan' (22, 23). Whilst throughout the romance King Arcestrates is assigned very few descriptive phrases (though this is generally true for all characters), he is now presented as having a warm personality that helps to build a positive view of kingship in direct opposition to that of Antiochus.

Another crucial episode where the emotional dynamic in homosocial interaction is brought to the fore is Apollonius's innocent blushing. Although this moment and Arcestrate's ensuing articulation of desire highlight emotional intersections on a heterosexual landscape, it is necessary to notice that Apollonius does not blush before Arcestrate, and Arcestrate does not express her affection directly to Apollonius. Instead, both characters open their inner life to King Arcestrates, who assumes an *intermediary* role by receiving and responding to their emotions. Such a shadowy presence of a homosocial dynamic, in other words, thwarts the dangerous intimacy of the heterosexual emotional interplay between Apollonius and Arcestrate. Even in the letter-writing scene (ch. 20) where homosocial influence appears to be out of consideration, the potential of sexual and affective arousal is undercut by the fact that Arcestrate's flirtacious subtexts are unintelligible to his teacher. Following Apollonius's blush, King Arcestrates exclaims 'blissa, blissa, Apolloni, for ðam þe min dohtor gewilnað

[52] 'Good king, behold, this man whom you have so much favoured is very envious of your wealth' (271–72).
[53] Alice Jorgensen, et al., ed., *Anglo-Saxon Emotions: Reading the Heart in Old English Language, Literature and Culture* (NY: Routledge, 2016), p. 7.
[54] 'In fact this young man envies nothing that he sees there. But he reveals that he has suffered great loss' (272).

þæs ðe min willa is' (34, 4–5).[55] Whilst the king's joy should be literally appreciated, it is also metaphorically extended to represent Arcestrate's joy (though she is now unaware of the situation). Apollonius, as an object of desire, is concurrently subject to the king's intimate scrutiny and her daughter's distant longing. Moreover, before Arcestrates goes to converse with his daughter, we are told that Arcestrates holds Apollonius's hand as if he were his *aðum* ('son-in-law'), rather than a *cuma* ('guest'). Despite a lack of further description, the text offers a rapid glimpse at the elevation of emotional intimacy between the two male figures. In the wake of Arcestrate's emotional outburst, the king's consolation that she has chosen the husband he pleases, apparently echoing the quote above, further implies the importance of homosocial recognition. Whilst this force does not directly interfere in courtship, it lurks beneath the narrative like a shadow, calling into question the real nature of Arcestrate's self-determination in her pursuit of love. In the second fragment of the *OEApo*, when Apollonius reaches the Temple of Diana and relates his stories to the priestness (in fact his wife Arcestrate), this is how he recollects the romance with Arcestrate: 'ða underfengc me Arcestrates se cyngc mid swa micelre lufe þæt ic æt nyhstan geearnode þæt he geaf me his ancænnedan dohtor to gemæccan' (36, 22–4).[56] Traces of Arcestrate's passion are completely obliviated; the effect is such that the marriage seems like a byproduct of Apollonius's cultivation of a healthy homosocial relationship with King Arcestrates. The adjective *ancænnedan*, which has no correspondent in the Latin, also provides a foil for the king's kind-heartedness.

IV. Eliminating Apollonius's Tears: Heroic or Hagiographical Resonance?

In the previous section, we have seen that over the royal feast the somatic aspect of Apollonius's affective experience is eliminated by the translator. Instead of 'flens cum dolore', the vernacularised hero simply sits there 'mid sarnesse'. This alteration speaks well to an earlier scene. After reaching Pentapolis following the shipwreck, the hapless Apollonius sees a fisherman. Dramatizing the protagonist's emotional collapse, the *HA* reads 'prostravit se illi ad pedes profusisque lacrimis ait' (19, 4–5).[57] It is rendered into 'to þam he beseah and þus sarlice cwæð' (18, 4–5).[58] The translator omits both Apollonius's prostrating and tear-shedding as if to underscore his ability to exercise self-control even under seriously

[55] 'Rejoice, rejoice, Apollonius, for my daughter desires that which is my will!' (276).
[56] 'Then the king, Arcestrates, harboured me with such great love that eventually I merited being given his only-begotten daughter as wife' (278).
[57] 'Apollonius threw himself at his feet and said, weeping' (123).
[58] 'towards whom he looked, and sorrowfully spoke thus' (270).

disadvantaged circumstance.[59] In line with regulating Apollonius's emotional disturbance, the translator seems to reinforce his physical forbearance. For the sake of discussion, the relevant Old English and Latin passages are quoted in juxtaposition:

> On ðissere **egeslican reownesse** Apollonius geferan ealle forwurdon to deaðe, and Apollonius ana becom ***mid sunde*** to Pentapolim þam ciriniscan lande and þar up eode on ðam strande (16, 22–5)

> Tunc sibi unusquisque rapit tabulas mortemque minatur. In tali **caligine tempestatis** universi perierunt. Apollonius ***solus tabulae beneficio*** in Pentapolitanorum est littore pulsus, hoc est Cyrinorum (17, 16–9).

With the phrase *solus tabulae beneficio* omitted, the vernacular Apollonius heroically swims to the destination, an act that is reminiscent of Beowulf's contest with Breca (ll. 529–58).[60] It seems that Apollonius exercises some agency in his struggling with the natural world. In the *HA*, the perishment of Apollonius's crew is set against the backdrop of the *caligine tempestatis*. Whilst the expression manages to convey the actual situation on the aroused sea, it lacks an emotive dimension. This is compensated by the translator's lexical choice *egeslic* ('fearful', 'horrifying') which focalises the antagonism of the seascape and thus makes Apollonius's swimming memorable and perhaps even miraculous.[61]

The translator's alteration of Apollonius's emotional response and physical capacity, suggests Riedinger, 'is a deliberate attempt to help him conform to Germanic heroic

[59] However, the translator's adjustment produces a slightly awkward effect. Immediately before the appearance of the fisherman, Apollonius makes a lamentation about his misfortunes and the cruelty of Neptune, and the translator accurately renders it. In the *HA*, Apollonius's articulation of mental collapse perfectly aligns with his prostrating and tear-shedding to present the soft, vulnerable side of the romance hero. Yet this is not very effectively conveyed in the Old English version. More seriously, since Apollonius in the Latin prostrates himself to the fisherman, the latter subsequently lifts him up ('levavit eum'). The Old English translator renders this detail ('hine up ahof'), apparently forgetting that he omits Apollonius's prostrating.

[60] Reading Apollonius's nautical experience in light of the allegory of *navigatio vitae*, Gabriele Cocco argues that the omission of the phrase 'reveals the translator's knowledge of the symbolical representation of the ship as the Church in terms of Ark of Salvation' ('From Wea to Wela: Shipwreck as a Foreshadowing of Christian Salvation in the Old English *Apollonius of Tyre*', p. 55). This seems slightly far-stretched and lacks textual support.

[61] The use of *egeslic* (or its related forms) in depicting the destructiveness and malevolence of ocean is also seen in the *Exodus*, for example: the bursting sea once menaced the Israelites with *blodegesan* (478b); with mad waves drawing themselves up and then sliding down, *egesan stodon* (491b).

tradition'.[62] John Achorn holds a similar view by arguing that 'the translator adapts the text to satisfy the values of a society that honoured a Germanic code'.[63] Although such possibility cannot be ruled out, the influence of a heroic narrative seems only visible in the episodes dealing with Apollonius's perilous sea-travel (chs. 10 and 11). For instance, emphasising the difficulty of maritime voyage, the translator turns 'ventis mugit mare' (17, 14) into 'þæt gewealc þara yða hwaðerode mid windum' (16, 19). The phrase *gewealc þara yða* is found in the sea-lexis of a number of Old English poems ('yða gewealc', *Beowulf*, 464a; *Andreas*, 259a; 'atol yþa gewealc', *The Seafare*r, 6a; *Exodus*, 456a). Interestingly, the context of the phrase in *Beowulf* is Hrothgar's retelling of his allegiance with Beowulf's father Ecgtheow who sails to him for assistance to avoid persecution, an experience not too dissimilar to Apollonius's. Despite this piece of evidence, Apollonius is not an epic hero generally speaking, and the *OEApo* bears few structural and thematic affinities to *Beowulf*.[64]

Apollonius's experience of vicissitudes and stoic forbearance through them may have created saintly echoes; his felicitous ending, including re-acquisition of power and reunion with his family, may be seen as a secular counterpart to saints' eventual acquirement of heavenly bliss. Manuscript evidence also confirms the proximity between the narrative of Apollonius and hagiography. In CCCC 318, for instance, the Latin *HA* is preceded by a collection of saints' lives, including *Vita Sancti Edwardi regis et confessoris* and *Vita venerabilis Bedae*. In CCCC 201, the *OEApo* is followed by the *Secgan be þam Godes sanctum þe on Engla lande ærost reston*, two documents listing the shrines and burials of English saints, and *The Story of Joseph*, which despite being an Old English rendering of the relevant biblical narrative (Gen. 37–50) was judged as having parallels to *vita*.[65] As a result, it is likely that hagiography provides an imitable pattern for the translator to reshape Apollonius's emotional life.

In the Old English *Life of St Guthlac*, a vernacular prose translation of Felix's *Vita Sancti Guthlaci*, for example, weeping is only licensed to appear in specific situations. Beccel's tear-shedding in ch. 7 is to confess his sin of being tempted by the wicked spirits to

[62] Riedinger, p. 294.
[63] John Achorn, 'A Study of *Apollonius of Tyre*: Three English Adaptations of An Ancient Greek Romance' (unpubl. PhD diss., University of Toronto, 1998), p. 71.

[64] For an interesting discussion of the structural parallels between *Beowulf* and the *HA*, see C. O. Chapman, 'Beowulf and Apollonius of Tyre', *Modern Language Notes*, 46 (1931), 439–43.
[65] See Atherton: 'the only other manuscript in which *The Story of Joseph* occurs is the severely fire-damaged Cotton Otho B.X, where it appeared in a hagiographical context, immediately before the *The Life of St Swithun* and other Old English saints' lives by Ælfric' ('Cambridge, Corpus Christi College 201', p. 453).

slay Guthlac: 'Ða ongeat he sona þæt he wæs fram þan awyrgedan gaste beswicen; feol sona to þæs halgan weres fotum, and þa sona mid tearum him his synne andette' (46).[66] Here, embarrassment or shame for realising one's transgression and moral fallibility triggers Beccel's bodily response. Moreover, knowing Guthlac's imminent death, Beccel is depicted as weeping dramatically: 'þa he þa þas word gehyrde se foresprecena Beccel, he þa swyþe weop and geomrian ongan and mid mycelre uneðnysse his eagospind mid tearum gelomlice leohte' (82).[67] Articulating an affective reverence for Guthlac, Beccel's tears also testify the saint's holiness and moral integrity. In these two cases, tear-shedding almost becomes a ritualised, performative behaviour, with tears carrying explicit or implicit moral significations. By contrast, Guthlac, in his incessant encounters with the devilish spirits, experiences despair ('ormodnysse'), doubtfulness ('tweogendum geþohtum') and fear ('swyðe afyrht'), but never weeps because of them.[68] Acting as *Cristes cempa*, Guthlac's heroic sanctity is underscored both through an wholehearted adjustment to God and stoic endurance through tribulations. With this in mind, the translator's reluctance to preserve Apollonius's tear-shedding makes some sense. The tears of a romance hero carry few moral or spiritual implications; they only signify Apollonius's beleaguered mentality and nostalgic yearning for recovering his wealthy and powerful past.

Nonetheless, on one occasion Apollonius's tears are not removed. In chapter 16, urged by Arcestrate, Apollonius describes his misfortunes, and 'æt þare spræcan ende him feollon tearas of ðam eagum' (24, 14).[69] The corresponding Latin reads 'finitoque sermonis colloquio lacrimas fundere coepit' (25, 11–2).[70] The translator's decision here is perhaps not arbitrary. Psychologically, forced to reopen the past scars, Apollonius enacts a reappraisal of his traumatic experiences, thereby re-embodying their associated affects. It is natural that such an intense mental disruption leads to somatic response. Moreover, Apollonius's tears are crucial to the narrative cohesion, as they trigger Arcestrates's immediate response (directed to his daughter): 'mid þy þe þu woldest witan his naman and his gelimp, þu hafast nu *geedniwod*

[66] 'Then he realised at once that he had been deceived by the accursed spirit, promptly fell at the feet of the holy man, and in tears immediately confessed his sin to him' (47).
[67] 'When the aforesaid brother Beccel heard those words, he wept much and began to lament, and in great grief incessantly moistened his cheeks with tears' (83).
[68] As Hugh Magennis indicates, in Old English prose tear-shedding is by and large unfamiliar to saints who represent an exemplum of perfection, though there are noticeable exceptions such as Andreas, Matthew and Mary of Egypt. See Hugh Magennis, '*Tearas Feollon*: Tears and Weeping in Old English Literature', *Humanities*, 54 (2022), 1–24 (esp. 5–8).
[69] 'at the end of the speech tears fell from his eyes' (272).
[70] 'when he had finished talking he began to shed tears' (127).

his ealde sar. Ac ic bidde þe þæt þu gife him swa hwæt swa ðu wille' (16–9).[71] The king's compensatory act, therefore, seeks to alleviate the interpersonal tension caused by her daughter's inquiry. Overall, rather than subverting my arguments, this anomaly suggests that whilst the translator models hagiographical convention onto Apollonius's emotional life, he remains attentive to narrative logic and perhaps more crucially to the humane aspects of our romance hero in an recognition of his vulnerability.

V. Conclusion

As the first English romance and the only example of such a genre surviving from Anglo-Saxon England, the *OEApo* offers some refreshing perspectives in its exploration of characters' inner life. The text's first fragment brings to the fore the heterosexual emotional dynamics between Apollonius and Arcestrate, though the focus is undoubtedly geared to the romance heroine. Despite the translator's diminishment of Arcestrate's emotional and sexual intensity, as observed by several critics, Arcestrate is presented as having self-will and bearing a rich emotional landscape. Her disguise of desire and manipulation of verbal power in order to achieve the emotion-driven goal is significant, not just by offering a logical framework to the narrative but by showing the interplay between emotion, action and expression. In the course of reshaping the affective dimension of the *HA*, the translator contributes two interesting expressions of emotion to the Old English language: *gefeol hyre mod on his lufe* and *his andwlita eal areodode*. By conducting semantic analysis and consulting the broader corpus, I demonstrate the distinctiveness of these phrases regarding their linguistic structure and expressive capacity.

Whilst the *OEApo* highlights the heterosexual emotion, it does not lose sight of the emotional exchanges between male characters. The intermediary role Arcestrates plays in the experience of Apollonius and Arcestrate, for example, shows how the intimacy of heterosexual contact is denied. Moreover, as the translator exercises agency to alter Arcestrate's inner life, he lays hands on Apollonius as well. Here, I challenge the previous assumption that interprets Apollonius's eliminated tears against the heroic context by calling attention to the hagiographical tradition. Through a comparison with the Old English *Life of St Guthlac*, I show that the translator's motion makes some sense, as Apollonius's tear-

[71] 'In wanting to know his name and what has happened to him, you have now renewed his old sorrow. But I bid you give him whatever you will' (272).

shedding carries few moral and religious significations. Overall, the *OEApo*, despite being a translation, is also an independent literary artefact bearing its own affective textuality.[72]

List of Abbreviations

DOE *Dictionary of Old English: A to Le online*, ed. A. Cameron et al. (Toronto, 2024) <https://dictionary.doe.utoronto.ca/doe/>

HA *Historia Apollonii regis Tyri* (ed. Archibald)

OE Old English

OEApo Old English *Apollonius of Tyre* (ed. Goolden)

OED *Oxford English Dictionary* <https://doi.org/10.1093/OED/8611483106>

[72] I would like to thank the anonymous peer reviewer for insigtful comments on this article. Any errors and imprecisions remained are my own.

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