

THE THIN LINE BETWEEN LUST AND ANGER:  
FRUSTRATED EMOTION IN PEDRO DE ESCAVIAS'  
"LLEGANDO CANSADO YO"

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Castilian *serranillas* are thought to parody courtly love lyric, to be burlesque reduplications of Occitan, French, and Galician-Portuguese *pastorelas* (Deyermond 62-64). Such a conclusion is easily reached by comparatively placing this lyric within the context of courtly love, a process that to some degree aids the understanding of the nature of Castilian lyric. But this same process often leads to generalizations about the genre that hinder further investigation of individual *serranillas*, especially those that do not follow an expected dramatic scenario. Such is the case of Pedro de Escavias' "Llegando cansado yo,"<sup>1</sup> seen by some critics as a sarcastic treatment of courtly love in a rustic setting. If, however, we examine how the characters express themselves emotionally as the action unfolds, the poem reveals a mountain girl, a *serrana*, who expresses genuine passion—desire and anger—and we see that emotional change coincides with the plot's dramatic twist. These changes can be explained by present-day theories of how emotion is understood in Western culture, theories which permit us to see the complexity of this seemingly simple poem that presents a woman who makes her intentions known, acts upon her needs and desires, seizes control of the action, and then metes out retribution for the offensive actions taken against her. Her movement from desire to scorn underscores the fragile line that separates the emotion of lust from that of anger.

Most critics who have commented on this poem would agree with Nancy F. Marino who sees that the plot developments raise the question of poetic intent, leading to significant consequences,<sup>2</sup> among them, that Escavias departs from the spirit of the genre only to mock the *serrana*'s lascivious reputation. Marino explains: the poet's mention of a lady at court is but a pretext for his cavalier behavior towards a peasant woman, the *serrana*, and his final mockery comes in his offer of service for the sake of her love after having rejected her; the *serrana*'s silence that ends the poem attests to the knight's implied mockery (129).

Marino bases her commentary on John D. Danielson's comparison of the "rider" in Pedro de Escavias' poem to the knight in the Marqués de Santillana's *serranilla* "Por todos estos pinares" (Danielson 133-32, 135-36). Danielson contends that both poems portray courtly men who mock peasant women. In Santillana's *serranilla*, the knight causes the *serrana* to fall, defeating her in a wrestling match; Escavias' "rider" mocks the *serrana* by sleeping with her and denying her sex (131-32). The mistreatment of women underscores the men's "un-courtly behavior," particularly in Escavias' poem in which the man's acceptance of the woman's proposal to bed her without intending to engage in sex makes the mockery work (136). Danielson's observations lead Marino to claim that Escavias, as poet, intends to show the *serrana*'s lascivious nature to emphasize the social distinctions between the knight and the mountain girl. This, Marino concludes, demonstrates Escavias' contempt for the peasant class (129).

However, these valid considerations may lead to a contradiction: that faithfulness to a courtly lady can justify un-courtly behavior. Furthermore, these considerations do not address emotions expressed by the woman. For these reasons this essay offers an alternative interpretation, one based on revealed emotion in the plot development. Such an interpretation requires a de-emphasizing of the author's role as protagonist as well as his particular station at court. To this end, the male character will be referred to simply as the *traveler*, which places the man and the woman on a more equal footing and allows us to more easily consider the feelings the *serrana* exhibits. We may then organize her feelings around a scenario outlining how emotion typically flows from the body.<sup>3</sup>

To analyze Pedro de Escavias' poem, it is useful to adopt a prototype scenario dependent on the conceptual metaphor THE BODY IS A CONTAINER FOR EMOTION.<sup>4</sup> This metaphor relies on the notion that Western people have a "folk understanding" of the feelings they experience, summed up in the following terms: THE BODY IS A CONTAINER and EMOTION IS A FLUID within that container. A portion of this CONTAINER metaphor applies to a number of emotions, like anger, pride, love, admiration, sadness, shame, respect, joy, etc. (Kövecses, *Emotion* 146-47). How these emotions function within that container allows Western people to understand behavior, and thus emotion can be portrayed quantitatively:

There can be more or less fluid in the container. The container defines an intensity scale for the emotions, which

has two endpoints (a threshold and a limit). The lower endpoint corresponds to the bottom of the container and the upper endpoint to the brim of the container. More of the fluid indicates more emotional intensity. The rise of the fluid indicates an increase in emotional intensity. (147)

As the fluid increases, the container (body) can swell, increasing pressure on the container, or it can overflow, as seen in expressions like “I was swelling with emotion” and “She overflowed with emotion” (147).

By examining expressions of emotion as well as descriptions of behavior in Pedro de Escavias’ poem, we can detect certain emotions as they manifest themselves within the *serrana* as the action in the poem unfolds. Applying to the female character the prototype scenario that emotion follows, described below, reveals that she expresses two distinct emotions: lust and anger.

In tracing these emotions, we must keep in mind that in written poetry, not all the elements and/or steps in the prototypes established by Kövecses are easily discernible, since poetry by nature usually does not make explicit what it literarily portrays. Often, poetry uses the cognitive metaphor based on the cultural knowledge of the target audience. In the lyric studied here, metaphor-based scenarios help outline and explain the action. Keeping in mind that emotions have certain characteristics within the body and that Western culture thinks of the body as a container for emotions, we introduce a prototypical cognitive five-stage model (a scenario) for the concept of emotion, developed by Kövecses, with which we propose to examine the *serranilla*:<sup>5</sup>

0. State of emotional calm:  
The *Self* is cool and calm. [*Self* = the person whose body contains emotion.]
1. Cause:  
Something happens to the *Self*. An external event disturbs the *Self*, exerting a sudden and strong impact on her as emotion comes into existence. She is passive towards emotion.
2. Emotion exists:  
Emotion is a separate and independent entity from the *Self* that disturbs the *Self*.

Emotion involves a desire that forces the *Self* to perform an Action that can satisfy Emotion's desire.

The *Self* knows that the action she is about to take is dangerous and / or unacceptable.

Emotion manifests itself primarily in terms of physical sensations (inside the body), which include: agitation, increased heart rate, [a rise in] body temperature and [more rapid] respiration, and change of skin color on face, etc.

The *Self* therefore exhibits certain behavioral responses: crying, emotionally expressive behavior, energetic behavior.

Emotion is intense and near the limit that the *Self* can control.

3. Attempt at control:

The *Self* knows that she is under obligation *not* to perform the Action required by Emotion and applies counter force to prevent Action from happening, spending a great deal of energy attempting to counteract the force, but Emotion's intensity increases beyond the point that the self can counteract and overcomes the *Self*'s counter force.

4. Loss of control:

Unable to function normally, the *Self* cannot perceive the world accurately, is unable to breathe normally, and engages in extremely agitated behavior; the *Self* is irrational, ceasing to resist the force affecting her: Emotion forces the *Self* to perform the Action.

5. Action:

The *Self* performs the Action and is *not* responsible for performing the Action as she obeys a force greater than herself. Emotion is now appeased, *Self* ceases to be emotional: Emotion ceases to exist.

0. Emotional calmness:

The *Self* is calm again. (Kövecses, *Emotion* 184-85)<sup>6</sup>

As we examine Pedro de Escavia's *serranilla*, we must keep in mind that: 1) the emotion of desire/lust is also present within the traveler but

that something keeps him from acting on those feelings and 2) the action takes place from the traveler's point of view as he relates the encounter. Although the emotional condition of the traveler (not identified in this analysis with the author, Pedro de Escavias) will be examined, we will first subject the *serrana's* feelings to the prototype scenario outlined above.

The poem begins with an exhausted traveler approaching the mountain pass at "la Perlosa," where a splendid *serrana* comes out to meet him (1-4). The *serrana*, seeing the traveler, seizes the opportunity from the beginning, approaches him and initiates contact. The traveler's unexpected presence, the event that animates her, moves her from a previous state of being—unmentioned in the poem—towards a would-be sexual adventure (Stage 1).<sup>7</sup> The traveler as narrator, however, interrupts the tale to declare loyalty to his lady and to report the effect the *serrana* has on him:

No le do mayor loor  
solo por no ynjuar  
la que me puede mandar  
y tiene por seruidor;  
mas tan bien me pareció  
y tan desenbuelta y donosa  
que mi firmeza dubdosa  
y alterada sse paro. (5-12)

The text does not underscore female perfection, though the reference to the traveler's lady at court—in *absentia*—makes present a character who holds him enthralled: the traveler will not excessively exalt ("No le do mayor loor") the "serrana hermosa"(3) so as to not wrong the one who retains him in service. The absent lady causes in the traveler an emotion typical of idealized love; the *serrana*, as we shall see, desires physical, sexual contact, a desire expressed through a metaphorical manifestation of lust.<sup>8</sup> The traveler justifies his behavior to his immediate audience for he wavers in his resolve ("mi firmeza dubdosa y alterada sse paro"), though he clearly respects his lady at court ("la que me puede mandar")—absent from the drama. It is this only that prevents him from giving the *serrana* her due praise.<sup>9</sup> These words reveal the traveler's emotional condition as the encounter begins, setting the tone for what is about to unfold.

The action continues with the *serrana's* speech, initiated by the traveler's appearance. His arrival on the scene moves her (Stage 1), to question who or what may have brought him to this wild place:

“[ . . . ] cauallero,  
¿quién vos traxo por aquí?  
o ¿que senda vos guió  
por esta sierra fragosa  
por la qual andar no osa  
quién en ella sse crió?” (15-20)

The *serrana* seems not to notice the emotion within her, and so is passive towards its force (Stage 1). As it begins to overcome her, she solicits a response from the traveler that would make possible emotion's appeasement of the desire, passion, and lust welling up within her.<sup>10</sup> The nature of her quickly asked questions indicates a physiological reaction to that emotion; yet, it is discernible not by a description of her physical appearance but by the metonymic metaphor “AGGRESSIVE VERBAL BEHAVIOR STANDS FOR (EMOTION)” (Kövecses, *Emotion* 64), for it is the emotion that prompts these questions. She is propelled towards her goal and is near the limit of what she can control before emotion overcomes her (Stage 2); her questions also indicate an attempt at restraint (Stage 3), for she does not physically throw herself at him. Instead, she waits for a favorable response.

The traveler explains his situation, one that seems promising to the *serrana*:

“otra presona naçida  
no es causa, sy Dios m[']ayude,  
saluo amor que me prendió;  
por do mi vid[']fanosa,  
después aca no rreposa  
ni jamas no rreposso.” (23-28)

The traveler reveals that it is “no one in particular” but rather a powerful emotion that controls him, allowing him no rest.<sup>11</sup> Although the reader understands that this overwhelming love is for the lady he serves (5-8) and that this love has prompted the journey, the *serrana* certainly is not cognizant of his emotional involvement at court, for she replies:

“[ . . . ] pues amor vos faze  
sostener tal pensamiento

Quintanar

de vuestro padeçimiento,  
sabe dios que me desplaze.” (29-32)

The traveler's words lead the *serrana* to understand 1) that he is possessed by a deep restless passion which he cannot control, 2) that emotion has forced him to wander through the countryside seeking relief, and 3) that appeasing his emotion just might involve her.

This understanding of the traveler's words strongly affects the *serrana* (Stage 1), causing lust/desire to well up within her, an emotion which forces her to take action for her own pleasure (Stage 2). She therefore proposes the following:

“mas holgad aquí do no  
avres noche trabajosa,  
avnque mi madr[']es çelosa  
la mas c[']onbre nunca vio.” (33-36)

The *serrana* invites the traveler to enjoy himself with her, that he may quell the passion he suffers (Stage 2). Despite the danger of her mother's overly watchful (“çelosa”) eye,<sup>12</sup> the *serrana* will risk all, will abandon herself to emotion, will enjoy the traveler.<sup>13</sup> The force of the emotion quickly increases beyond her control, although she briefly considers the obligation to her mother not to perform an action that would satisfy her passion (Stage 3); she ceases to resist the force that passion produces within her (Stage 4) and invites the traveler to share her bed and her body.

Considering the *serrana*'s courtesy, the traveler thanks her for her offer, for by doing so she is in sympathy with his suffering (“Sennora, merçedes, / porque asy vos condoledes / de la gran fatiga mía” [38-40]) and with that, he accepts her offer:

“yo açebto vuestra graçiosa  
profierta, con una cossa:  
de no errar a cuyo sso.” (42-44)

The traveler accepts her delightful offer—“graçiosa profierta”<sup>14</sup>—with one proviso: not to err if he is a lover.<sup>15</sup> One might ask, what does he mean by “err” and for whom is he a lover? Certainly the *serrana* understands that as a lover he will not err: he will perform as a lover should, which is evident from her reaction the morning after, as we shall see.

As in some poems that allude to the consummation of emotion,

## Quintanar

the performance of a physical action intended to appease emotion takes place. Here, however, the action is explicit and is related without invoking euphemisms for the sexual act, though lovemaking could easily be understood:

Y aquella noche con ella  
alvergué[']n cama de heno. (45-46)

The traveler admits to lodging with the *serrana* in a bed of hay, and at this point the reader might expect the climax of the couple's passionate encounter. The *serrana* has shown herself to be an *amiga*, a lover. Yet, the traveler never claims sexual conquest, insisting instead that because of his temperance and restraint the *serrana* still is as virginal as she was the day she was born:

[ . . . ] tuve tal tenpre y freno  
qu[']ella se quedó donzella  
qual su madre la parió. (47-49)

The traveler's scruples—brought about by respect for his lady—seem awkward in this *serranilla*, yet the poem turns precisely upon that respect.<sup>16</sup> The *serrana* has initiated the action, an event, brought about by her obeying the force of emotion; she would perform a sexual act that would appease that emotion and bring about relief, and with it a state of calm. But she cannot bring her desired act to a climax alone: it requires the traveler's compliance. He, however, does not know how to accept the *serrana* on her terms.

As for the traveler, when he first encounters the *serrana*, her pleasant and delightful appearance causes him to reveal a chink in his armor: "mi firmeza dubdosa / y alterada sse paro" (11-12):<sup>17</sup> his wavering steadfastness of service to the one who must not be offended—his lady at court (6-8)—is suspended. Once in bed with the *serrana*, however, the respect for his lady overcomes the passion for the *serrana*, keeping him from acting on the emotion of lust.

Kövecses states that people in Western culture typically respect a person with power, power based on a certain perceived worth. The "OBJECT OF RESPECT," as Kövecses defines such a person, has power over the respecer (*Emotion* 111). The esteem we have for that person must equal the amount of respect due to that person; hence the concept of owing respect which "appears to go together with causes that emphasize such relative social roles as child-parent, pupil-teacher, young-old, and man-woman" (114-15). Kövecses' observation defines



precisely the type of relationship between the traveler in the poem and the absent lady. The traveler must not offend the lady worthy of his respect: his temperance and his resolve not to take action while in bed with the *serrana* is behavior by which he can show the required attitude towards his lady. This self-overcoming, this reinstatement of that suspended steadfastness, can in turn earn him his lady's respect.<sup>18</sup>

At this point in the poem, the *serrana* anticipates an action that involves the abandonment of herself to the forceful release of an emotion that has reached its limit of containment within her, an action that would lead to emotional calm for her as well as for the traveler, for they both are overcome with restless love. But the drama turns on the traveler's action—or this case, inaction—which the *serrana* takes for rejection, an affront of the worst kind: sexual rejection in one's own bed. What would bring about joy in the *serrana* and would be the final stage for the appeasement of the emotion of lust turns instead into the offending event that precipitates the prototype scenario for anger, causing that emotion to pour out from the *serrana* (Stage 1) as her lust turns to fury.

The morning after, anger increases in intensity to the point that the *serrana* experiences perceivable physiological effects; the traveler narrates the action, reporting the *serrana's* physical and emotional state:

[ . . . ] se quedó donzella  
qual su madre la parió;  
pero creo que ssannossa  
porque no me dixo cosa  
al partir, ni me miró. (48-53)

The *serrana* is furious (“ssanossa”) as her virginity remains intact: unquelled lust turns to anger—both emotions of passion. The traveler's reluctance to aid her in satisfying the passion that moved her to act makes her angry. His inaction in bed is the offending event that precipitates this anger; it is he who is at fault, and the injustice he has committed produces the *serrana's* fury—“saña” (Stage 1). The reader can only speculate on how involved in bed the traveler becomes, how he knows she is sexually untouched; the reader can only speculate on the extent of the *serrana's* anger, for the traveler only indicates that she refuses to speak to or to look at him. However, the *serrana* is angered beyond words and is nearing the limit of her control; the emotion exerts a force upon her to perform some sort of retribution for the offense (Stage 2), yet she exercises some control since at this point in the poem

there is no outburst, no physical or verbal unleashing of her emotion upon the traveler (Stage 3).

The traveler's portrayal of the *serrana*'s demeanor draws on the metonymic metaphor "VIOLENT FRUSTRATED BEHAVIOR STANDS FOR ANGER." As Kövecses points out, "in this cultural model for anger, the people who can neither control nor relieve the pressure of anger engage in violent frustrated behavior" (*Emotion* 60). Unlike other *serranas*—typically the ones in the *Libro de buen amor* and Santillana's "Por todos los pinares"—this one does not engage in physical violence. Instead, her frustration causes her to resort to psychological violence, though the traveler's rejection does precipitate a violent physiological reaction in her. Her response is aggressively passive, as now her silence speaks louder than words.<sup>19</sup> The *serrana*'s anger has increased in intensity to the point that she cannot bear to speak or look at the traveler (Stage 2). She appears to do nothing, as her attempt to contain her anger prevents it from manifesting itself in the form of physical retribution (Stage 3). This kind of emotion is best described as what George Lakoff would call "cold anger" in which the angered person "puts so much into suppressing the anger that the temperature of the person goes down while the internal pressure increases" (*Women, Fire* 403). That is why there are no outward signs of heat or agitation. In a typical case of "cold anger," a display of anger can "constitute retribution [and] since there is internal pressure, release from that pressure can only come through retribution of some kind, one that is more severe than the display of emotion" (403). In the *serrana*'s case, it is a display of disdain, of indignation, of anger.<sup>20</sup>

The traveler senses the internal pressure building within the *serrana* and, before she bursts out with emotion, he attempts to mitigate the uncomfortable situation he finds himself in by appearing to place her on a par with himself and by offering some recompense for her trouble:

Díxele por dar color:  
"pues sennora, a dios seays;  
ved si algo me mandays  
que faga por vuestro amor." (53-56)

Not aware of how to court in the country, the traveler chivalrously approaches the *serrana*. He feigns an attempt to earn her love as he would that of a lady at court. The motive for his offer, though, seems curious: his claim that he does this "por dar color" ("to keep up appearances") makes the situation seem what it is not. He has remained

steadfast in his resolve. But does the traveler want the *serrana* to presume that he did not act in bed out of respect for her? If so he would imply: 1) that she would be the object of respect, and 2) that she would be highly valued. To “keep up appearances,” he says he is willing to be pressed into service for the love of the *serrana*, a service fitting for a lady at court perhaps. However, he ignores his incompetence in not performing the service the *serrana* has already required of him, that is, to enjoy himself with her in a bed of hay. The respect for his lady at court has rendered him useless as a country lover. Now, empty words further aggravate the situation and augment the emotion the *serrana* can barely contain (Stage 1). Enraged, she struggles to control her feelings (Stage 2-3):

nada no me respondi6,  
mas con ayre desdenoso  
y semblante rriguroso  
las espaldas me bolui6. (57-60)

Her “ayre desdenoso” and her “semblante riguroso” demonstrate that she has lost her composure. The intensity of her anger goes beyond her tolerance, her limit for controlling her emotion. The *serrana*’s “air of disdain,” the “severe posture,” the change in physical appearance can be understood via the metonymic metaphor “AGGRESSIVE VISUAL BEHAVIOR STANDS FOR ANGER” (K6vecses 64). She is no longer the *serrana* possibly deserving “mayor loor” (“highest praise”); she is no longer the *amiga*—lover—(Stage 4) she was at first.

The *serrana* follows through with the only thing left for her to do: she turns her back on the traveler—“las espaldas me bolui6” (60). The traveler having turned his back on the *serrana* in bed, now, at his offer of service, meets with his deserts: she turns her back on him and on the courtly ethics he professes.<sup>21</sup> In doing so, she undermines the male traveler’s superior position by maintaining control of the situation and then by dictating what the man can do. The reader gets a sense of the man’s frustrated inability to justify his lack of passion, while the woman’s frustrated lust turns to a silently expressed anger. In this, she retains the last word.

Pedro de Escavias weaves a drama so tightly that the transitions between scenarios of emotion appear seamless. The action in the poem changes precisely at the point where sexual and dramatic climax is expected. The initial scenario for emotion remains anticlimactic, unfinished, yet this anticlimax serves as the catalyst for the unexpected turn of events. A cursory reading of the poem misses the dramatic

*Quintanar*

twist, and the transition that the characters suffer goes unnoticed. Reading the characters' emotions, however, reveals the complexity of the poem as well as the dexterity with which Pedro de Escavias manipulates his material.

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**Pedro de Escavias**  
"Llegando cansado yo"

Text by permission from Severin's edition of *El cancionero de Oñate-Castañeda* 389 (punctuation regularized). Translation by Abraham Quintanar.

- |   |  |
|---|--|
| I. Llegando cansado yo<br>al puerto de la Peralosa,<br>vna serrana fermosa<br>al encuentro me salió.  | As I arrived exhausted<br>At the pass at la Perlosa,<br>A beautiful mountain girl<br>Came out to meet me.  |
| II. No le do mayor loor<br>solo por no ynjuirar<br>la que me puede mandar<br>y tiene por seruidor;<br>mas tan bien me pareçió<br>y tan desenbuelta y donosa<br>que mi firmeza dubdosa<br>y alterada sse paró.                           | I do not give her the highest praise<br>Only so as not to offend<br>She who can command me<br>And who retains me in service;<br>Yet she seemed so becoming to me<br>And so pert and charming 10<br>That my uncertain and disquieted<br>Fortitude ceased to be.                           |
| III. Viéndome venir asy,<br>más triste que plazentero,<br>"y a vos" dixo, "cauallero,<br>¿quién vos traxo por aquí?<br><br>o ¿que senda vos guió<br>por esta sierra fragosa<br>por la qual andar no osa<br><br>quien en ella sse crió". | Seeing me arrive in this condition,<br>More afflicted than cheerful,<br>"And as for you," she said, "rider,<br>Who has brought you through these<br>parts?<br>Or what path led you<br>Through these rough mountains,<br>Through which even people from<br>here<br>Do not dare to go?" 20 |
| IV. Cuan cortesmente yo pude<br>rrespondí de mi venida,<br>"Otra presona naçida<br>no es causa, sy Dios<br>mf[']ayude,<br>saluo amor que me prendió;<br>por do mi vid[']afanosa<br>después aca no rreposa<br>ni jamas no rreposso".     | As courteously as I could<br>I accounted for my arrival:<br>"No one in particular<br>Is the cause, so help me God,<br><br>Rather love who captured me;<br>Because of that my weary life<br>Since then does not rest,<br>Neither ever do I rest."   |

- V. Dixo: "Pues amor vos faze  
sostener tal pensamiento  
de vuestro padeçimiento,  
sabe Dios que me desplaçe;  
mas holgad aquí do no  
avres noche trabajosa,  
avnque mi madre[']s çelosa  
la mas c[']onbre nunca vio".
- She said: "Well, love makes you  
Endure such an image 30  
Of your suffering,  
God know that this displeases me;  
So delight yourself here, where you  
Will have no painful night,  
Although my mother is vigilant,  
The most watchful anyone has ever  
seen".
- VI. Vista su gran cortesia,  
dixe: "Sennora, merçedes,  
porque asy vos condoledes  
de la gran fatiga mía;  
y pues Dios aquí m'echó,  
yo açebto vuestra graçiosa  
profierta, con una cossa:  
de no errar a cuyo sso".
- In view of her splendid courtesy,  
I said: "Thanks to you, lady,  
Since you show such condolence  
Because of my great affliction; 40  
And since God cast me here,  
I accept your gracious  
Offer, with one proviso:  
Not to err as to whom I belong."
- VII. Y aquella noche con ella  
alvergué[']n cama de heno,  
do tuve tan tenpre y freno
- And that night I lodged with  
Her in a bed of hay,  
Where I practiced such temperance  
and control
- qu[']jella se quedó donzella  
qual su madre la parió;
- That she remained a damsel  
As she was when her mother bore  
her;
- pero creo que ssannosa
- Though I think an angry  
[damsel] 50
- porque no me dixo cosa  
al partir ni me miró.
- Because, upon parting,  
She neither spoke to nor looked at  
me.
- VIII. Díxele por dar color:  
"Pues, sennora, a Dios seays;  
ved si algo me mandays
- To keep up appearances, I said:  
"Well, Lady, fare thee well;  
If you might command something  
of me,
- que faga por vuestro amor."
- That I may do for the sake of your  
love."
- Nada no me rrespondió,  
mas con ayre desdenoso  
y senblante rriguroso  
las espaldas me boluió.
- Nothing did she return to me,  
And with a disdainful air,  
And with a harsh expression  
Her back she turned to me. 60

Notes

<sup>1</sup> We thank the Hispanic Seminary of Medieval Studies for the permission to reproduce for this article Pedro de Escavias' "Llegando cansado yo," taken from the *Cancionero de Oñate-Castañeda*, eds. Dorothy Severin and Michel Garcia (Madison: HSMS, 1990) 389; [ID 0425] HH1-88, Dutton's index.

<sup>2</sup> Nancy F. Marino's summary of the poem is as follows: 1) the "caballero" wanders through the mountains trying to forget his sentimental problems, as did Carvajales as well as previous Occitan troubadours, 2) the mountain girl is the one who invites him to spend the night, 3) he accepts but does nothing to damage her reputation, 4) the man's attitude angers the shepherdess and the poem itself ends with her disdain and silence (128).

<sup>3</sup> This method for identifying emotion in language was first developed and published in a joint study by George Lakoff and Zoltán Kövecses (1983). Kövecses continued the work, applying the methodology to various other emotions (1990). In 2000, Zoltán Kövecses demonstrated how emotion is likewise discernible in the languages of many cultures, including those of Africa and Asia.

<sup>4</sup> This is considered a cognitive metaphor because it presents one thing (the body) in terms of another (a container for emotion) as a means of expression. Lakoff and Johnson were first to define the container metaphor. They claim that the human conceptual system imposes a container structure on an assortment of things that are not containers. This is because there are certain directly emergent concepts, like containers, with a clear structure that are used to make sense of concepts with no clear structure, like emotion and how it causes a body to behave (Kövecses, *Emotion* 144-46). In keeping with Lakoff's and Kövecses' practice, cognitive metaphor and metonym will be rendered in uppercase letters.

<sup>5</sup> The scenario for anger was developed by Lakoff and Kövecses to establish a conceptual structure for emotion so that they could systematically investigate expressions or emotions and how they are understood. Kövecses then developed the general prototype scenario for emotion to study other emotions as well (see Lakoff, *Women, Fire* 380-81; Kövecses *Emotion* 182-97).

<sup>6</sup> Kövecses bases his research on contemporary spoken American English. He relies heavily on Western folk and cultural models to develop cognitive metaphors and to outline the scenarios he proposes. Written language reflects most of the stages in a scenario and is observable in literary works; however, not all the steps within a specific stage are easily discernible, especially with non-prototypical scenarios.

<sup>7</sup> Stage 0, the state of emotional calm in which the *Self* is calm and cool (“Self” here referring to the person whose body contains emotion)—the initial stage in the prototype scenario—is not reflected in the dramatic action of the poem.

<sup>8</sup> What makes it difficult to distinguish between *lust* as “love” and *romantic love* is that the folk models of *romantic love* presuppose intimate sexual behavior. Metonymically, INTIMATE SEXUAL BEHAVIOR STANDS FOR LOVE because it is an essential behavior exhibited by those who are in love. However, intimate sexual behavior in itself does not coincide with the sexual act alone; it requires other more essential elements manifested in concepts by which Western man understands love: in *romantic love*, sexual intimacy is more than just sexual intercourse. Some elements essential to *romantic love* include affection or fondness, gentleness, tenderness, and kindness (Kövecses 128-33).

<sup>9</sup> Kövecses classifies respect as a non-prototypical emotion; unlike emotions of passion, i.e., anger or love/lust, the cause of respect need not be present: “Typically, for someone to have respect for another person does not require the actual presence of the object and cause of respect” (Kövecses, *Emotion* 120-21). Kövecses continues: “[The] respecter and the respect on the one hand and the object of respect and cause of respect on the other typically seem to be removed from each other. This may be one reason why respect is not considered to be a prototypical emotion” (121).

<sup>10</sup> In this study *lust* refers to passion or desire for physical love, a kind of desire that comes from being full of life, as defined by the *OED*, def. 2: “Desire, appetite, relish or inclination for something, sometimes joined with leisure,” or “one’s good pleasure” (def. 2c); what is NOT implied here is any consequence of def. 3: “in Biblical and theological use: Sensuous appetite or desire, considered as sinful or leading to sin.”



<sup>11</sup> While it is true that the emotion within the traveler merits analysis, and that his traveling in this condition and falling upon love are themes common to courtly lyric of that period, such questions are beyond the focus of this study, for here we analyze primarily his relationship to the *serrana*.

<sup>12</sup> The word *zeloso* “se applica tambien al demasiadamente cuidadoso y vigilante de lo que algun mucho le pertenece, sin permitir la menor cosa en contra” (Autoridades). This does not imply maternal jealousy; the adjective *çelosa* here derives from *çelar* (*zelar*): “to carefully watch over the actions of someone one mistrusts” (Autoridades).

<sup>13</sup> Corominas and Pascual’s definition of *holgar* as “a veces con el matiz secundario de yazer carnalmente” (to lie carnally with someone) is here no longer a secondary nuance.

<sup>14</sup> *gracioso, -sa*: “adj. Hermoso, primoroso, perfecto, y deleita y da gusto a quien lo vé” (Autoridades). The speaker clearly thinks the *serrana* a handsome, graceful damsel, not the comic rustic character that *graciosa* would imply in *serranillas* that ridicule female characters.

<sup>15</sup> I read “de no errar a cuyo so” as: “de no errar si amante soy” based on the following: *a* “equivale lo mismo que *si*, o *con condicion de*, o *en caso de*” (Terreros y Pando); *cuyo*: “lo mismo que marido, galan amante, chichifveo” [sic] (Terreros y Pando); *so*: “se decia antiguamente en lugar de *soi*, presente del verbo *ser*” (Terreros y Pando).

<sup>16</sup> It seems that the traveler is more concerned with not offending his lady than with proposing a moralistic attitude towards an illicit and sinful sexual act. If any ethics are invoked here they would be those of courtly love, of the knight remaining a loyal servant to his lady and withstanding every test, including that of a tempting bed (See Lazar, “*Fin’amor*” 65-72).

<sup>17</sup> The verb *pararse* has a metaphorical meaning suggesting a suspense of resolution: “Metaphoricamente vale detenerse o suspenderse en la resolución de alguna cosa, por la duda, o reparo que se ofrece en ella” (Autoridades).

<sup>18</sup> Kövecses explains: “[P]ower arises from the relative position of the individual occupying a [superior social] position. This individual [in this case the absent lady] will be the OBJECT OF RESPECT, and the social position [her position at court] that lends power to the individual will be the CAUSE OF RESPECT” (118-19). There is a folk model of expected behavioral reactions of respect that seem to be “required and are ‘prescribed’ for the occasion by some code of behavior” (119-20). In the case of the traveler, this behavioral reaction of respect involves an exercise in temperance and resolve not to act.

<sup>19</sup> Kövecses observes that the more violent the outward manifestations of anger, the more intense the anger is. He seems to bypass passive aggressiveness, which also can have a devastating effect on the person who is subjected to such behavior. I contend that this herder relies on passive-aggressive behavior to vent wrath and scorn in a psychological manner upon the traveler.

<sup>20</sup> The English definition of *disdain* as “Indignation; anger or vexation arising from offended dignity” (*OED*) is particularly relevant here since the woman’s dignity is at risk of being lost.

<sup>21</sup> By extension, it could be said that the herder also turns her back on the traveler’s lady and all she represents. An analysis of the heart as a container, and the lady residing in it as a driving force behind the traveler, might prove fruitful as a continuation of this study.

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