



---

Review: [untitled]

Author(s): James P. Holoka

Source: *The Classical World*, Vol. 90, No. 6 (Jul. - Aug., 1997), pp. 449-450

Published by: [Classical Association of the Atlantic States](#)

Stable URL: <http://www.jstor.org/stable/4352007>

Accessed: 25/02/2011 00:09

---

Your use of the JSTOR archive indicates your acceptance of JSTOR's Terms and Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>. JSTOR's Terms and Conditions of Use provides, in part, that unless you have obtained prior permission, you may not download an entire issue of a journal or multiple copies of articles, and you may use content in the JSTOR archive only for your personal, non-commercial use.

Please contact the publisher regarding any further use of this work. Publisher contact information may be obtained at <http://www.jstor.org/action/showPublisher?publisherCode=classaas>.

Each copy of any part of a JSTOR transmission must contain the same copyright notice that appears on the screen or printed page of such transmission.

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).



*Classical Association of the Atlantic States* is collaborating with JSTOR to digitize, preserve and extend access to *The Classical World*.

<http://www.jstor.org>

survey of depictions of the *Odyssey's* women, both divine and human, in archaic and classical art (many plates), with discerning comparisons to Homer's renderings.

Four essays in Part 2 address "Female Representations in the *Odyssey*" from a purely literary critical perspective. Sheila Murnaghan contends that Athena's masterminding of the plot signals the poem's "concern with issues of gender and its finally conservative position on those issues." Lillian Doherty points out how the discourse of female characters (especially Helen and the Sirens) empowers them to claim the authority of an epic poet, with unexpected consequences. Helene Foley reflects on the topic "Penelope as a Moral Agent," stressing that "the central moral decision" in the epic is that of Penelope, whose "female difference contributes to rather than undermines the social order." Froma Zeitlin illustrates how the symbolism of the bed in the recognition scene in book 23 "plays off the entwined but also divergent issues of Odysseus' identity and Penelope's fidelity."

Part 3, on art, comprises four essays. H. A. Shapiro discusses the meeting of Odysseus and Nausikaa, demonstrating that attention to vase paintings leads one to "reread the Nausikaa episode with a new appreciation of its many layers of meaning." Richard Brilliant exposes symbolic equations in the Kirke episode (e.g., greedy companions analogous to the suitors), and notes that the iconography of artistic renditions accentuates subtle variations in the holding and sharing of power by Kirke and Odysseus. Jenifer Neils offers pithy remarks on Skylla and the Sirens as "femmes fatales" in Greek art. Finally, Christine Havelock discusses telling peculiarities in the presentation of Eurykleia in scenes from Greek and Roman art based on the foot-washing episode of book 19.

This attractive and useful book will appeal to undergraduates as well as professional scholars. I suspect the latter will find rather more that is new and true in the art historical than in the literary critical offerings.

*Eastern Michigan University*  
CW 90.6 (1997)

JAMES P. HOLOKA

Carolyn Higbie. *Heroes' Names, Homeric Identities*. Alfred Bates Lord Studies in Oral Tradition, 10. New York: Garland Publishing, 1995. Pp. xi, 223, incl. 10 tables. \$34.00. ISBN 0-8240-7270-7.

Higbie plows a well-tilled field, with solid, rather predictable results. Her thesis is that "names place a person in this world . . . reflect social class and skills or duties, or even provide a mini-biography."

In chapter 1, Higbie discloses the importance of etymology (folk and scientific) for evaluating Homer's use of names and patronymics. Social/familial, occupational, and status associations are signified or contrived through names and genealogies. The omission of patronymic (Thersites) is also significant. The author also discusses Homer's handling of gods' names and such human vs. divine doublets as Ino/Leukothee.

In chapter 2, the author examines the metrical utility of patronymics. In (long-since) standard revisionist fashion, she finds both "emotional tone" and a handy compositional tool.

In chapter 3, Higbie argues tentatively that patterns of naming constitute type-scenes, generally embedded in such larger contexts as *xenia*, battle, rebuke, formal addresses, etc., and with the motive of enhancing characterization.

Chapter 4 investigates "the way . . . women are named and their role . . . in establishing the identity of a male." Higbie assesses varying designations of female characters by personal name, with or without patronymic, and by identification with husband's name. She finds that Penelope's epithets jibe with her manipulation of traditional women's roles and her equal partnership with Odysseus.

In chapter 5, Higbie interprets peculiarities in naming patterns for Telemakhos, Odysseus, and Laertes. Regarding Telemakhos, she believes that the lack of a patronymic adjective based on Odysseus' (or Laertes') name suggests he was a minor figure in the epic tradition and that Homer may have been specially creative in the Telemakhia.

In chapter 6, Higbie sums up by ascribing the prominence of naming scenes and patterns both to the tradition and to the individual poet, influenced by a culture in which the poets' audience "believed in the etymological significance of names and the importance of knowing a man's ancestry and town in placing him in society" and in the heroic tradition. An appendix treats "The Genealogy of Objects" (scepter, weapons, jewelry, gifts, etc.).

Higbie has produced a serviceable introduction to her topic, best suited to the needs of advanced undergraduate or graduate student readers.

*Eastern Michigan University*  
CW 90.6 (1997)

JAMES P. HOLOKA

Donald Lateiner. *Sardonic Smile: Nonverbal Behavior in Homeric Epic*. Ann Arbor: University of Michigan Press, 1995. Pp. xxi, 340. \$44.50. ISBN 0-472-10598-1.

In this definitive treatment of nonverbal behavior (NVB) in the Homeric epics, Lateiner asks readers to consider not only the words and actions of Homer's individuals but also "a third, *in-between*, but very wide, nonverbal channel that communicates character and motivation" (vii).

Aware that students of Homer rarely read the *Journal of Clinical Psychology*, the author helpfully lays theoretical groundwork in an introductory chapter on the leading concepts and common terminology of NVB theory (glossary included). A second chapter argues the value of NVB awareness for literary criticism.

Lateiner casts his net wide, aiming to identify (a) ritualized, conventional gestures and vocalics; (b) out-of-awareness emotion indicators, (c) communicative objects, tokens, and clothing; (d) social manipulations of space (proxemics) and time (chronemics); and (e) in-awareness gestures and non-lexical sounds. He contends that such features of human interaction are constantly present in Homer's poems and profoundly inform the poet's portrayal of character and construction of social dynamics.

The bulk of Lateiner's book is precise explication de texte via investigation of NVB. A sort of preliminary test-case demonstration (chapter 3) shows the crucial role of NVB in *Iliad* 24; the rest of the study (chapters 4-11) focuses on the *Odyssey*.

One overarching concern is nonverbal respect/disrespect: there are assessments of the etiquette of arrival, departure, and gift-giving; the management of "face" and the modulation of tone; tactical issues of posture, elevation, and deference; and the control of interpersonal distance.