

A Literary-Onomastic Investigation of ‘Manliness’ in Xenophon’s *Ephesiaca*

Xenophon’s *Ephesiaca* thematizes various conceptions and performances of *andreia* throughout the ideal romance (Konstan 1994; Jones 2007, 2012; De Temmerman 2014; Tagliabue 2017). When Habrocomes, the male protagonist, first falls in love, he experiences it as a lamentable loss of *andreia* (1,4,1-5). In the same context, he invokes the key terms in Aristotle’s discussion of *andreia* in *Nicomachean Ethics* (1116a3-4). Shortly thereafter, he is rebuffed as “unmanly” from a different perspective by his romantic partner, who plays the role of the leading lover approaching her beloved (1,9,4-9). He again feels emasculated when an amorous pirate insists that Habrocomes play the passive *eromenos* in a pederastic relationship (2,1,3). As the narrative progresses, it becomes clear that the kind of erotic *andreia* that Habrocomes requires is an active, resourceful, and long-suffering defense of sexual fidelity to the one he loves. This conception is contrasted to a violent, marauding vision of elite masculinity as embodied, for a time, in a bandit named Hippothoos.

This paper argues that Xenophon has cleverly deployed a number of *sprechende Namen* at key junctures in the narrative in order to underscore and elaborate on this theme. All of the aforementioned scenes which scholars have identified as advancing the *andreia* motif also contain etymologically significant names and onomastic puns that contribute to the developing motif in a variety of ways. To adduce a few examples: When he first laments his lack of *andreia*, Habrocomes (Ἀβροκόμης, “Delicate-Locks”) pulls at his locks (κόμη) in a conventionally gendered gesture associated with women in mourning (1,4,1). When his romantic partner rebuffs him as “unmanly” on their wedding night (1,9,4), she takes his delicate locks (κόμη) in her hands, speaks of them as a passive hypostatization of his own person, and then takes the

romantic lead in consummating their marriage. The amorous pirate Corymbus (Κόρυμβος) who leaves Habrocomes feeling emasculated is named after a hairstyle associated with women. Xenophon draws attention to his hair upon introducing him into the narrative (1,13,3) and prepares for that introduction by casting Corymbus as a terrifying woman haunting Habrocomes' dreams (1,12,4). Hippothoos (Ἰππόθοος), the character that most embodies elite masculinity and its potential for vicious excess, bears a name containing a Homeric epithet for Ares (θοός), a god commonly connected with both *andreia* and rashness. Habrocomes too is associated with Ares, but Ares "disarmed" (οὐχ ὀπλισμένος) by Eros and dressed for his lover (1,8,3) as opposed to Ares "armed" (ὀπλισμένω), which is how Hippothoos is first introduced to Habrocomes (2,14,1). A climactic scene at the end of the novel puns on Habrocomes' name one last time (5,11,6) in a manner that parallels the opening paronomasia on his name (1,4,1). In this instance, the pun signifies that Habrocomes has developed into a "manly" and, therefore, properly symmetrical partner for his spouse. She already possesses the requisite virtue that he lacked at the beginning of the novel.

The paper contributes to two areas of scholarly inquiry on the Greek novel. First, it corroborates recent judgments about the novel's thematization of *andreia* and, more importantly, sheds new light on the way Xenophon is construing (and critiquing) various constructions of masculinity as the story unfolds. Second, it constitutes a novel contribution to the onomastic study of Xenophon's ideal romance, which has been an active and fruitful arena of inquiry for the past few decades (Hägg 1971; Ruiz Montero 1994; Capra 2009; Kanavou 2010).

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