ALCINOUS' SPEAKING NAME IN *THE ODYSSEY:* THE KING OF A STRONG MIND[*]

Rafael de A. Semêdo[a]

ABSTRACT

In this article I contend that the name of Alcinous, the king of the Phaeacians in the *Odyssey*, is comprised of the terms *alkí*, "strength", and *nóos*, "mind", and that Homer makes use of his designation as a characterizing device: a speaking name. To argue so, I carry out a comparative analysis to words with similar formation, and assess how the king's appearance in the poem contributes to this understanding.

KEYWORDS: Alcinous; Phaeacians; *Odyssey*.

I n Book 10 of the *Republic*, Plato inserts a playful series of references involving Alcinous, the king of the Phaeacians in the *Odyssey*, when Socrates says: "'I will not, however, tell you a story of Alcinous (*Alkínou*),' I said, 'but rather of a strong man (*alkímou*), Er, son of Armenius, by race a Pamphylian.'" (Plat. *Rep.*, 10.614b, translation adapted from Bloom, 1991). As Allan Bloom (1991, p. 471, note 13) points out, we can find a wordplay in the Greek text with the name of Alcinous and the adjective "strong", both in the genitive, "*Alkínou*" and "*alkímou*", respectively, in which there is a simple exchange of the letter "n" for an "m". In a semantic level, we find a wordplay between

---

the element *noûs*, "intellect", in Alcinous' name and the adjective álkimos, "strong", as if there were an opposition between mind and bodily strength in the statement in question: "if one were to translate the root words of the name", Bloom (1991) says, "the sentence would read: '[...] a story not of a man of strong *of mind*, but *of a strong man* [...]'". This instance of paronomasia alludes to the etymology of Alcinous' name related to the noun *noûs*, or, in Homeric Greek, *nóos*, "intellect, mind, understanding, planning, etc.", the topic to be addressed in this article. I wish to defend, thus, that "Alcinous" means, in a rough translation, "strength-mind", and that such designation works as a *speaking name¹*, that is, as a name that is used as a characterizing device, and which guides us through our interpretation of his appearance in the *Odyssey*. It is, I argue, as if the Homeric narrator wanted to call our attention to this character's strong *nóos*.

Several scholars have argued that character names play an important role in the fabric of the Homeric epic. In *The myth of return in Early Greek Epic*, Douglas Frame (1978) addresses the names of Nestor and Alcinous and shows how they are related to their roles in Homer's poems. In 1990, John Peradotto published *Man in the middle voice: name and narration in the Odyssey*, a book in which he addresses the importance of Odysseus' name for an interpretation of his character in the *Odyssey*. Those two books dwell on the significance of names of individual figures for an analysis of their impact in the epics. In *Heroes' names, Homeric identities*, Carolyn Higbie (1995) addresses the importance of names in Homer in a broader manner, focusing not exclusively on the characterization of individual characters, but to naming in general. There she affirms that

Naming is not merely etymological play to Homer. It is an important part of identity and status in the heroic world and the recognition of that identity and status by others. [...] Names place a person in this world: they can reflect social class and skills or duties, or even provide a mini biography, while their use may convey the relationship between the speaker and the one spoken

---

¹   De Temmerman and Van Emde Boas (2018, p. XIV) define characterization by speaking names as "the inference of traits or dispositions from the literal meaning or (folk) etymology of (the component parts of) a character's proper name."

to. Their etymologies and sounds can be significant, and this can be manipulated through the addition of prefixes or word play (HIGBIE, 1995, p. 5).

Names in Homer matter, Higbie argues, and they can tell much about the ones to whom they are given. In her discussion, she includes many examples of the poet's conscious manipulation of his characters' names: in the *Iliad*, a seer and the son of another one are called *Polúidos*, "much-seeing". Hector's son is called *Astúanax*, "city-lord". Agamemnon's daughters are called *Khrysóthemis* "gold-justice", *Laodíke* "people-justice" and *Iphianassa* "by--force-ruler". Homer even seems to be able to manipulate character names to employ irony: in *Iliad* 10, the Spartan spy who becomes a victim in Odysseus' and Diomedes' night incursion is called *Dólon*, related to *dólos*, "trick", who is a son of *Eumédes*, "good-plan". It seems ironic that his tricks and plans actually turn out to bring his doom. Other minor character names seem conveniently invented by Homer for a specific situation: in the *Odyssey*, Athena asks *Noémon*, "thinker", son of *Phrónios*, "intelligent", for a ship for Telemachus' journey (HIGBIE, 1995, p. 11-12). A parade of meaningful names for minor characters also comes to light when Homer presents the Phaeacians going to the agora before the games of *Odyssey* 8, as Fagles' translation (1996) emphasizes:

> Topsail and Riptide rose, the helmsman Rowhard too
> and Seaman and Sternman, Surf-at-the-Beach and Stroke-Oar,
> Breaker and Bowsprit, Racing-theWind and Swing-Aboard
> and Seagirt the son of Greatfleet, Shipwrightson
> and the son of Launcher, Broadsea, rose up too,
> a match for murderous Ares, death to men-
> in looks and build the best of all Phaeacians
> after gallant Laodamas, the Captain of the People.
> Laodamas rose with two more sons of great Alcinous,
> Halius bred to the sea and Clytoneus famed for ships.
> (*Od.* 8.130-39[2], Fagles' translation)

---

[2]   All *Iliad* and *Odyssey* passages are indicated with the abbreviations *Il.* and *Od.*, respectively, followed by book and verse numbers. For example: *Il.* 1.100 means *Iliad*, Book 1, line 100.

As we can see from this long list of examples, the names of the Phaeacians are directly linked to their activities as a seafaring people: most names refer to ships and the sea, so they perfectly suit their carriers.

All these examples, selected among many others mentioned by Higbie (1995, p. 11-17), strengthen the case that the names of Homeric characters can be extremely meaningful. How does this apply to Alcinous' case? I propose that we see first which etymologies have been suggested to explain the designation of the king of the Phaeacians, and then move on to my arguments on why I believe that "strength-*nóos*" is the one that works best within the economy of our *Odyssey*.

Three etymological hypotheses have been suggested to explain Alcinous' name (SEMÊDO, 2018a, p. 478-9; SEMÊDO, 2018b, p. 208-9; HIGBIE, 1995, p. 14; HAINSWORTH, 1990 p. 294). In all of them, it is considered a composition between two nominal elements: *alkí*, related to *alké*, "strength"[3], and *–noos*, whose origin and meaning are debatable. Scholars have defended three possibilities for the latter: 1) a derivation from *néo*, "to swim" (KIECKERS, 1908); 2) a derivation from *nes/nos*, root of "return", present in words such as *nóstos*, "return", and *néomai*, "to return" (MÜHLESTEIN, 1965; FRAME, 1978, p. 78-80); and 3) the one implied by Plato in the passage that opens this article, a simple manifestation of *nóos*, "mind", "intellect", "understanding", "plan", "intent", "purpose" (SNELL, B.; MEIER-BRÜGGER, M., 1955-2010.; VON KAMPTZ, 1982, p. 75; HAINSWORTH, 1990, p. 294).

The philological hypotheses for *–noos* (a derivation from *néo*, "to swim", or *nes/nos*, "return") are part of a larger goal in the works of the authors who propose them. Their aim is not to investigate the figure of Alcinous, but rather

---

[3]   Regarding the form "*alki*", slightly different from the usual nominative singular form "*alké*", "strength", there are three possibilities to interpret it: a) an older etymological form (SNELL, B.; MEIER-BRÜGGER, M., 1955-2010, *Lexikon des frühgriechischen Epos*, henceforth abbreviated *"LfgrE"*) or simple heteroclitic manifestation of "*alké*" (LIDDELL, H.; SCOTT, R., 2010, *An Intermediate Greek-English Lexicon*, henceforth abbreviated *Liddell-Scott*); b) a stem "*alk*", meaning, again, "strength", plus a linking vowel "i" to connect it to *noos*; c) an ablative form of "*alké*", indicating, thus means, place or instrument, "in strength", "by means of strength", "with strength", etc. (*LfgrE*). A full assessment of the issue would be beyond the scope of this article, so we shall didactically adopt the translation "strength", corresponding to the aforementioned possibilities a) and b).

to investigate the word *nóos*. Thus, the etymology of the king of the Phaea-cians' name is merely subordinated to their arguments about the etymologies they propose for the noun. However, they are not the only ones who have in-vestigated the origins of *nóos*[4]. They are simply the ones who happen to quote Alcinous' name in their inquiries. Many other etymological explanations have been proposed for the term, and for each different interpretation, a different scholar could argue for a different meaning for the king's name. That is, the meaning of Alcinous' name could have as many etymological hypotheses as those that exist for *nóos* and its correlated words (usually those investigations encompass derived nouns such as *nóema*, *nóesis*, *noéo*, etc.). But that is not a problem addressed in this article. For the reasons that I clarify next, the con-troversial etymology of *nóos* is actually irrelevant for my study.

Higbie (1995, p. 4), mentioning Peradotto (1990), observes that there are two kinds of etymology for names: a) "folk" ones, which are based on the similarities of sound between words and their meanings, which were popular among the ancients; and b) "scientific" ones, a result of our modern linguis-tics studies, thanks to which one is able to trace back the origin of words and observe their development and evolution over time. Taking those categories into consideration, the two philological hypotheses presented above that re-gard Alcinous' "–noos" as a derivation from either *néo* or *nes/nos* fall under the category of "scientific". The authors who propose them presuppose that the king of Phaeacians is a character derived from a tradition that precedes the *Odyssey* of Homer as we have it, as if his name had originated in previous generations and changed along with the development of the Greek word *nóos*. While I appreciate those hypotheses, and they may seem philologically possi-ble and even semantically fruitful (a derivation from "swim" would result in a nautical name for the ruler of a seafaring nation; a derivation from "return"

---

[4]   Von Fritz (1943, p. 92) points out, for example, that the following different hypotheses have been suggested for the etymology of *nóos*: 1) related to Sanskrit *naya*, "to lead" (which von Fritz deems "rather fantastic", together with Kieckers', 1908, *néo*, "to swim"); 2) a derivation from the same root as that of *gnônai*, "to know, perceive" (which he claims to be "phoneti-cally impossible"); 3) related to *neúo* "to nod" (Latin *nuere*; German *nicken*) (which von Fritz deems "serious"; 4) derivation from the Indo-European root *snu*, "to sniff" (Middle High German *snöuwen*; German *schnuppern, schnüffeln*) (which von Fritz also deems "serious").

is fitting for the character that sends Odysseus home), they are certainly more profitable for diachronic analyses, ones that concern, for example, the origin of characters, the genesis of the poems, the tradition that precedes Homer, the development of the Homeric dialect, and so on. None of these are the primary concerns within this article. My intention here is to address the importance of Alcinous' name for a synchronic analysis, one whose aim is to address passages considering their importance primarily within the economy of Homer's *Odyssey* as we have it. The implication of this method for an interpretation of the name of the king of the Phaeacians is that, within the *Odyssey*, it sounds nothing other than a composition between *alkí* and *nóos*. In the Homeric poems, *nóos* always means "mind", "intellect", "understanding", etc., and Alcinous' name should not be regarded as an exception to the rule. In fact, Douglas Frame (1978, p. 33), who advocates for the *nes/nos* etymology, states that

[...] it must be remembered that the Homeric poems are themselves well along in the development of Greek rationalism. This indicates in itself that Homer's understanding of *nóos* will no longer correspond to the word's original significance. The traces left in Homer are only those that have been preserved by his conservative tradition.

Frame contends, thus, that if there are traces in the final form of the *Odyssey* of an older meaning of *nóos* related to "return", they were merely brought by the handling of older traditional material. Synchronically, however, their meaning within the Homeric poems is always assumed to be understood as the contemporary one, the one that works within their textual economy. Consequently, if *nóos* in Homer simply means "mind", "intellect", "understanding", "planning", "purpose", etc., Alcinous' name should read *alkí* plus *nóos* (as mind, intellect, understanding, planning, purpose, etc). This interpretation is further backed up by semantics and wordplay: the *nóos* of the king plays an extremely important role in his appearances in the poem, and in some passages (which I address later) we see clear references to Alcinous' *nóos* via wordplay.

There are several terms in *-noos* in the Homeric epic that deserve our attention because they reinforce the idea that *nóos* ("mind", "understanding", etc.) is used as a final element in compound words. In the *Iliad* and the *Odyssey*, we find two adjectives and eight other character names in *-noos*. Firstly, there is the adjective *ankhínoos*, literally, "of a close mind", in the dictionary,

"ready of wit, sagacious, shrewd" (*Liddell-Scott*), used by Athena to refer to Odysseus in *Od.* 13.332 as he arrives back in Ithaca. She means that as a compliment to the hero, and in her statement, it is accompanied by a series of other positive adjectives denoting a clever mind: "for you are soft of speech (*epetés*), keen of wit (*ankhínoos*), and prudent (*ekhéphron*) (Dimock/Murray's translation)". Another adjective is formed with a privative alpha: á-*noos*, "without understanding, foolish, silly" (*Liddell-Scott*), used by Poseidon to reproach Apollo for aiding the Trojans in *Il.* 21.441: "Young fool, what a mindless (ánoon) heart you have. (Lattimore's translation)". In both adjectives, the *noos* element clearly refers to one's wits or their lack thereof.

The same principle could be applied to other character names. In the *Iliad*, there are six minor characters with names in -*noos*:

> *Astúnoos*, "city-*noos*", (*Il.* 5.144, 15.455)
> *Autónoos*, "self-*noos*" (*Il.* 11.303, 16.694)
> *Hippónoos*, "horse-*noos*", (*Il.* 11.305)
> *Iphínoos*, "strength-*noos*" (*Il.* 7.14), which is closely comparable to *alkínóos*, as *iphí* is an old dative form of *ís* (Liddell-Scott), which also means "strength, force".
> *Prónoos*, "forward-*noos*" (*Il.* 16.399)
> *Arsínoos* "rising-*noos*" (*Il.* 11.626)

Unfortunately, the role those characters play in the story is of such little relevance that we cannot draw any semantic conclusions about the relationship between their names and their characterization. Thus, while they may work fine if one translates them as "mind" ("city-mind", "self-mind", etc.), they may work just as well in connection to *nes*/*nos* or *néo* in some cases.

In the *Odyssey*, we find two other character names besides "Alcinous" with the same ending:

Pontónoos, "sea-*noos*", the Phaeacian king's servant that appears in Books 7, 8 and 13.

Antínoos, "contrary-*noos*", the leader of the suitors.

I have to concede that a relation between those two names with either *nes*/*nos* or *néo* could be semantically fruitful. Pontonous be taken either

as one who swims at sea (*póntos*, "sea" + *noos* < *néo*), or one who helps Odysseus return through the sea (*póntos* + *noos* < *nes/nos*). Antinous' name could be properly understood as "against-return" (*antí* + *noos* < *nes/nos*), since Odysseus' not returning would be beneficial to him, and it would make for a great name for the leader of the bunch who wishes their king dead. However, both names also work just as nicely if we take -*noos* to mean *nóos*. Pontonous' name can perfectly read "sea-mind", which is still a maritime name, and Antinous', "contrary-mind", if we take him as the leader of the bunch of foolish suitors. The latter works nicely for the greatest representative of those who understand everything backwards: the suitors believe that Penelope will marry one of them, they believe that they can ambush and kill Telemachus after he returns from his trip to Pylos and Sparta, they believe Odysseus is dead and shall never return, they believe the squalid beggar in the palace is a harmless stranger. However, all that they think they know is false, and they understand things on the contrary: Penelope does not remarry, Telemachus returns and escapes their ambush, Odysseus returns, and the beggar kills them. Taking those examples in consideration, interpreting the leader of the suitors' name as "contrary-mind" does not seem far-fetched: he believes things that turn out to be their complete opposite.

But the truth is that if we take those names in *noos* individually, we can reach no solid conclusions: the characters in the *Iliad* are too marginal for us to link their activities to what they are called. The ones in the *Odyssey* work perfectly fine if we take them to mean *nóos*, but they may work just as fine with the other hypotheses. The solution rests, consequently, in understanding the names within the totality of the *Iliad* and the *Odyssey*. A solid evidence for the case is the comparison with the aforementioned compound adjectives, *ankhínoos* ("of a close-mind"), and ánoos ("mindless"): those definitely characterize persons regarding their wits. If we consider their process of composition as analogous to that of the composition of the names, then we can conclude that the latter's -*noos* endings also probably mean "mind", "intellect", "understanding", etc. Furthermore, as I have already argued in the previous section, if *nóos* in the *Odyssey* simply means "mind", "intellect", "understanding", etc., we may assume that the *noos* ending of all the aforementioned names also means the same, just as in Alcinous' case.

A last profitable parallel that strengthens our case is the adjective *al-kíphron*, a hapax that only appears in Aeschylus' *Persians*, 92 (ROSEN-BLOOM, 2006)[5]. It is also a name in other works, for example, Thucydides' *The Peloponnesian Wars*, Book 5, chapter 59, section 5, line 3 (HAMMOND, 2009); but as an adjective, we only find it in Aeschylus. This indicates that it is probably a neologism by the playwright. Important for my objectives here is how he migh have coined it: a composition between *alki-* and the stem *phron/phren-* (*phrénes*, *phrónesis*, *phronéo*, etc.), which refers to one's chest as the seat of passion ("heart", "spirit") or as the seat of thought ("mind", "wits") (*Liddell-Scott*). Thus, *alkíphron* is the "one with a stout heart or mind". The construction is, consequently, parallel to that of Alcinous: *alkí-noos - alkí-phron*. Although the noun *nóos* and the stem *prhon/phren-* do not carry the exact same meaning, they are closely related, as both belong to the same field of mental properties[6]. This is a parallel that strengthens the hypothesis of Alcinous' name as a clear speaking name. In the adjective, we have *alkí-phron* as strength-wits/emotions, and in the king's name, we have *alkí-noos* as strength-mind/understanding/intellect/planning/etc.

By this point, it may have been noticed that there is a difficulty in translating *nóos* into English. Every time I mention it, it is necessary to provide multiple translations to try to represent its meaning. "Mind", "intellect", "understanding", "planning" are the favorite ones, but not even all of them together satisfactorily translate the whole spectrum of meanings for the term in its original language. That is because the semantic field that it encompasses in Homeric Greek (and in Ancient Greek in general) is much larger than modern languages can properly reproduce. Therefore, now that it has been established that we shall understand Alcinous' name as *alkí-nóos* in this article, it is important that we give the latter term some attention.

Kurt von Fritz, in a 1943 article entitled "ΝΟΟΣ and NOEIN in the Homeric poems", didactically invents a situation that unfolds step by step in

---

[5] I thank Professor André Malta (University of São Paulo) for this reference.
[6] The former primarily denotes intellect, while the latter primarily denotes emotion, although the division is not clear-cut, as von Fritz (1943, p. 83-4) argues.

order to illustrate the meaning he defends for the verb *noeîn*. The verb is directly related to the noun *nóos*, so the conclusions about the former can be applied to the latter and vice versa. Von Fritz compares *noeîn* to two other verbs involved in the acquisition of knowledge and thought: *ideîn*, "to see", and *gignóskein*, "to perceive". The verb *ideîn* indicates that a person sees something by means of their sense of sight. In his example, someone sees a green patch and a brown patch, the shape of which they cannot yet distinguish at this stage. The verb *gignóskein*, "to perceive", denotes a further step in the cognitive process. It indicates the acquisition of knowledge regarding the thing apprehended by the senses, the recognition of the things seen as definite objects. In the example, the person acknowledges that the green patch is a shrub, and the brown patch, a human being. Then the third step of the process comes in, and that is *noeîn*, "to realize, understand", which, in our modern view of the process, would refer to something that no longer belongs to the sphere of the senses, but to an interpretation of what they mean within the situation at hand. In the example, *noeîn* would be the realization that the human being behind the shrub is actually an enemy lying in ambush. Thus, the scholar defines *noeîn* as an understanding that takes place after the apprehension and decoding of the senses, as "a kind of mental perception, if this expression is allowed. In other words, it may in some way appear as a kind of sixth sense which penetrates deeper into the nature of the objects perceived than the other senses" (VON FRITZ, 1943, p. 88 and 90). By penetrating into this "deeper nature" of what is perceived, one comes to a fuller realization of what the thing perceived means for a given situation. Von Fritz states that

in the overwhelming majority of the cases found in Homer, the realization of a situation designated by *noeîn* is [...] either the result of a vivid impression that comes to the mind from the outside and with a sudden impact or of a slow process in which the different elements which come to the knowledge of the subject gradually form a concrete picture of the situation (VON FRITZ, 1943, p. 87).

Thus, *nóos* would mean, in this sense, a realization, an understanding of things in relation to a broader context. After interpreting a given impression and taking it in combination with other impressions, one understands the bigger picture of a given situation, realizing the full magnitude of its meaning.

As a conclusion, I wish to bring together the meaning of *nóos* and the argument that Alcinous' name means "strength-mind" in the *Odyssey* by mentioning three passages that stress such connection: by making use of his *nóos* ("understanding"), the intellective king *nóei* ("fully understands") what is happening around him.

The first passage I wish to address is the king's first appearance in the poem. He receives a request from Nausicaa, his daughter. She wants to go wash some clothes in a nearby river for a presumable upcoming marriage, and asks her father for permission and for the means to go do it. But embarrassed to mention her own wedding to him, she conceals her real motivations when formulating the request (*Od.* 6.56-65). The king grants his daughter what she requests, but her clever device does not go unnoticed by him. Thus the narrator describes his reaction: "Thus [Nausicaa] spoke, for she was ashamed to mention blooming wedding / to her dear father. But he understood everything (*pánta nóei*), and thus answered with a speech" (*Od.* 6.66-7). In this excerpt, right in Alcinous' first appearance, we see Homer's depiction of his insightful nature. The verb *noeîn* seems to work in strategic connection with the king's designation, an instance of wordplay: although his name does not appear in this passage, it is implied, and the audience is supposed to connect the dots and come to the realization that Alcinous ("strength-mind") is the one who always *nóei* ("understands") everything (*pánta nóei*)[7].

Applying von Fritz's model (1983, p. 88-90) to the scene in question, we may interpret that the king apprehends his daughter's words (in this case not by means of sight, "*ideîn*", but by another sense, that of hearing, "*akoúein*"), acknowledges them (*gignóskei*), and then, after assessing them, reaches a deeper comprehension of what is truly happening. He understands what lies beneath the surface of Nausicaa's words and realizes the full meaning of the situation: his daughter wishes to look good for her presumable upcoming wedding, but she is too shy to mention it. Alcinous, thus, *nóei* ("fully understands") what the girl is trying to hide.

---

[7] The idea of the king's continuous awareness is emphasized by the usage of the *infectum*, or progressive, aspect of the verb, "*nóei*", which signals a general and permanent ability to understand things.

A similar situation occurs in two other passages which I address at once: Odysseus tries to hide his tears from Alcinous, but the king notices and understands them. Both situations are very similar, and, in fact, Homer uses the same lines to describe Alcinous' reaction (*Od.* 8.94-5; 8.532-3). The hero is suffering while listening to the bard Demodocus singing about the Trojan war, but, in order not to reveal his participation in it, he tries to conceal his tears. Thus Homer describes the king's reaction: "There, shedding tears, he went unnoticed by all the others, / but Alcinous (*alki-nóos*) alone noticed and understood it (*enóesen*, aorist of the verb *noeîn*), / seated next him, and heard him groaning heavily" (*Od.* 8.93-5). Thus, once again, the narrator makes it explicit that Alcinous has acknowledged the full meaning of what is happening around him. Once again, the relationship between the king's name and the verb "to understand" is enlightened by a typical instance of Homeric wordplay, this time very explicitly: in a literal translation, the sentence reads: "but strength-understanding (*alkí-nóos*) alone noticed and understood it (*enóesen*)". Such wordplay invests the relationship between the element *nóos* in the king's name and the verb *noeîn* with a powerful connection, and this emphasizes that Alcinous, the master of insight, has once again deciphered what a person is trying to hide from him.

I believe that the three passages addressed work as a fine conclusion of what I have tried to defend in this article, my interpretation of Alcinous' designation as a speaking name that consists of a composition between *alkí* and *nóos*. Within the internal economy of the *Odyssey*, the king's name holds a fitting characterizing force for the portrayal of a very insightful man, one who is a master in understanding his surroundings and the hidden intentions of his speakers. Alcinous *alkí-nóos* is, thus, the one who always understands everything (*pánta nóei*)[8].

---

8   In Semêdo, 2018c, I argue that Alcinous and Odysseus play a sort of game of hide and seek by maintaining a subtle communication between the lines, another very fitting demonstration of the connection between the king's name and his powerful insight.

References

BLOOM, A. *The Republic of Plato*. New York: Basic Books, 1991.

MURRAY, A.; DIMOCK, G. *Odyssey* (translation). Cambridge: Harvard University Press, 1998, 2v.

DE TEMMERMAN, K.; VAN EMDE BOAS, E. (ed.). *Characterization in Ancient Literature*. Leiden, Boston: Brill, 2018.

FAGLES, R. *The Odyssey* (translation). New York: Penguin Books, 1996.

FRAME, D. *The Myth of Return in Early Greek Epic*. New Haven: Yale University Press, 1978.

HAINSWORTH, J. Books V-VIII. In: HEUBECK, A. et al. *A Commentary on Homer's Odyssey* (vol. I). Oxford: Clarendon Press, 1990, p. 249-385.

HAMMOND, M. *The Peloponnesian War* (translation). Oxford: Oxford University Press, 2009.

HIGBIE, C. *Heroes' Names, Homeric Identities*. New York: Garland Pub., 1995.

KIECKERS, E. Griechische Eigennamen auf -νοος (-νους). *Indogermanische Forschungen*, 23: 353-66, 1908.

LATTIMORE, R. *The Odyssey of Homer* (translation). New York: Harper & Row, 1965.

LIDDELL, H.; SCOTT, R. *An Intermediate Greek-English Lexicon*. Oxford: Benediction Classics, 2010.

MÜHLESTEIN, H. Namen von Neleiden auf den Pylostäfelchen. *Museum Helveticum*: 22-3: 155-165, 1965.

PERADOTTO, J. *Man in the middle voice*: Name and Narrative in the Odyssey. Princeton: Princeton University Press, 1990.

ROSENBLOOM, D. *Aeschylus: Persians* (translation). London: Duckworth, 2006.

SEMÊDO, R. Primeiros traços de um Alcínoo intelectivo na Odisseia. In: *RevLet – Revista Virtual de Letras*, 10.1: 478-497, 2018a.

_____. Hom. Od. VI, 12: Introductory Clues to an Intellective Alcinous. In: Theodoraki, A. (ed.). Πρακτικά 9ου Συνεδρίου Μεταπτυχιακών

Φοιτητών και Υποψηφίων Διδακτόρων του τμήματος Φιλολογίας - Αρχαία Ελληνική Φιλολογία. Εθνικό και Καποδιστριακό Πανεπιστήμιο Αθηνών, 2018b, p. 208-15.

_____. *Alcínoo* versus *Odisseu na corte dos feácios: um jogo discursivo*. M.A. dissertation. University of São Paulo, 2018c.

SNELL, B.; MEIER-BRÜGGER, M. (org.) *Lexikon des frühgriechischen Epos*.

Göttingen: Vandenhoeck & Ruprecht, 1955-2010, 4v.

VON FRITZ. K. ΝΟΟΣ and Noein in the Homeric Poems. In: *Classical Philology*, 38.2: 79-93, 1943,.

VON KAMPTZ, H. *Homerische Personennamen*. Göttingen: Vandenhoeck & Ruprecht, 1982.

O NOME CARACTERIZANTE DE ALCÍNOO NA *ODISSEIA*: O REI DE MENTE FORTE

RESUMO

Neste artigo, defendo que o nome de Alcínoo, o rei dos feácios na *Odisseia*, seja composto por uma justaposição entre os termos *alkí*, "força", e *nóos*, "mente". Argumento, ainda, que Homero faz uso dessa designação como um elemento de caracterização, um "nome caracterizante" (*speaking name*). Para tal, conduzo uma análise comparativa de palavras com formação semelhante, bem como uma avaliação da atuação do rei no poema.

PALAVRAS-CHAVE: Alcínoo; feácios; *Odisseia*.