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b) 2. Language of the Body

c) Somatizations in Homer Epics

d) 20 minutes

e) [Outline of the content, max. 300 words]

The purpose of the paper is to consider bodily expressions in both Homeric epics. It is largely accepted that a bodily expression is one of the ways of displaying feelings in general, the other being a verbal utterance. However, while the propositions can be true or untrue, sincere or insincere, bodily expressions are hardly simulated, concealed or falsified (see N. Fries, *Emotionen. Experimentalwissenschaftliche und linguistische Aspekte*, 1991), because they are related to somatic processes, independent of man's will. For that reason physiology is more relevant for the study of emotions of the characters, while lexicography relates to the insight into the narrator's vocabulary.

In *Iliad* and *Odyssey* there are numerous descriptions of bodily expressions or, to use a recent term, *somatizations*. From among those most frequently occurring, one can mention laughter and tears, but also screaming, weeping, contraction, groaning, laments, trembling with hands or legs, standing up, paleness, sweat, fainting, shrink, flushing, palpitation, pallor, way of looking, silence, etc.

Besides the presentations and the attempt at the classification of bodily expressions, the paper will discuss the interesting question of the difference between them: those which are directly shown and easily observed, and the others, less expansive yet disturbing the feeling subject. Imperceptible to the observer, they are depicted from inside by the poet. Finally the paper will examine the question how it is possible to belie one's bodily expressions (e. g. Odysseus in the Land of Phaeacians and Ithaca), how to disclose and interpret them.