

BOOK REVIEW

Juvenal and the Satiric Emotions. By CATHERINE KEANE. Oxford: Oxford University Press, 2015. Pp. ix + 251. Hardcover, \$74.00. ISBN 978-0-19-998189-2.

Roman Satire, and Juvenal in particular, is lately a burgeoning industry, with authors trying to extend their analyses beyond the theories around persona, the two Juvenals, genre, the debt of satirists to predecessors, interwoven plots and themes, and the influence of rhetoric. Most recently we have Jennifer Ferriss-Hill's *Roman Satire and the Old Comic Tradition* (2015), James Uden's *The Invisible Satirist* (2015) and David Larmour's *The Arena of Satire* (2016). There has also been a surge of interest recently on the role of emotions in ancient literature. The book under review, Keane's *Juvenal and the Satiric Emotions*, takes on both Roman satire (mainly Juvenal) and the use of emotions in satirical literature, boring deeply into not only the well-worn satires (1, 3, 6, 10) but also the oft-neglected satires of his later books. Keane treats the 15 ½ Juvenalian Satires as a semi-connected oeuvre of five books, each marked by a foregrounding and delineation of the emotions.

When we think of Juvenal and emotion, two words spring to mind: *ira* and *indignatio*. Readers seem to be stuck in Satire 1, which is insistently focused on anger as the overriding emotion that rules satire. If we read through all 15 ½ Satires, we see that other emotions are present too. Juvenal tells us this in his famous lines from Satire 1: *quidquid agunt homines, votum, timor, ira, voluptas, / gaudia, discursus, nostri farrago libelli est* (85–86). But no one has listened. Keane leads us through a thorough examination of the emotions of each Satire and each book of satires, uncovering many faces or facets of Juvenal's satire besides *ira*, but still following *ira* as it weaves its way along a sinuous path, never quite disappearing but changing its malleable nature in response to the different contexts and characters it encounters. At the end, *ira* is still there, but transmuted, into, among other things, cannibalism, and in the company of other emotions. *Ira* is still anger, but anger turns out to have many different faces: it can be explosive, corrosive, ironic, amused, and destructive but also benevolent, legitimate or illegitimate. There is something for everyone in this capacious emotion, and this is what is driving Juvenal's *Satires*.

But when we talk about emotions as a driver of satire, what do we mean? Are these the emotions of the satirist? Or is the satirist engaging the readers' emotions? Or are the emotions the main theme? It turns out that emotions are all these things. They are the *materia* of the Satires, the object of representation, the fuel that "creates and structures . . . generic features" (Keane 13, quoting Ruth Caston's *The Elegiac Passion* [2012]). But emotions are also facets of the satire that the satirist participates in: he is an authority on *ira*, and he knows how to express and control it, in both himself and other characters (such as Calvinus in Sat. 13). *Ira* both *is* the story and *tells* the story, playing with our emotions, wearing out its welcome but also making us wish it would return when, in later Satires, it seems to disappear.

But there is a problem with a satirist expressing such emotions: what to do with the persona that haunts every discussion of Roman satire (or has haunted studies of satire since it was introduced by Maynard Mack [*Yale Review* 1951] and Alvin Kernan [*The Cankered Muse* 1959], and then expanded on by William Anderson [*Essays on Roman Satire* 1982])? If we say that Juvenal himself participates in these emotions (especially anger), what do we mean? Do we mean Juvenal *ipse*, himself, the man behind the scenes, or Juvenal the satiric mask? Well, the latter of course because we have learned never to pretend that we can know the man himself. Since Keane has chosen the emotions as her lens into Juvenal's Satires, she must grapple constantly with talking about Juvenal's anger and other emotions while at the same time making it clear that it is the satirist's emotions and not the emotions of the man behind the satirist that constitute her topic. Juvenal plays different roles in different books of his Satires, sometimes angry, sometimes ironic or amused or cynical (Keane 16–19).

Satire is a hybrid genre in so many respects. It makes objective representations through subjective observations (215, quoting Karin Haß on Lucilius [*Hermes Einzelschriften* 99, 2007]); it claims to be authentic and personal yet makes copious use of earlier authors (so in Juvenal we find Lucilius, Cicero, Horace and Seneca *inter alios*); it reinvents itself as an emotional interpretation of the world, engaging its audience and expecting a response from us. There is, as Roland Mayer put it, a "Persona (I) Problem" (which I misread at first as a "Persona [I] Problem"!):ⁱ There is a speaking "I" (which can be many things but should not be mistaken for the author himself) and "plenty of room for 'personality'" (Keane 20).

Perhaps the best way around the difficulties with disentangling persona from emotions of the satirist without resorting to biographizing is to use performance theory. As Keane says, Juvenal's poems or books "can represent discrete perfor-

mances of a particular persona" (17); she calls one Satire (15) the "staged production of a sort of theory—moral, biological, *and* satiric—as a reaction" (204). We can ask whether the satirist/performer actually feels the emotions he displays/communicates/describes, but this would be a fool's errand. It would be missing the point of Juvenal's satire, which is to engage us with the *farrago* of emotions seen in and through human experience and to point up the moral ambiguities of life.ⁱⁱ

Keane carefully leads us through five books of Juvenal's Satires, giving consideration both to how these Satires are all connected and to the different ways in which each Satire performs emotion. She deftly pulls together passions, satiric behavior, the speaking "I," *Quellen*, bodies, and emotional evolution throughout the 15 ½ Satires to give us a fully fleshed-out and sometimes funny picture of Juvenal with the occasional nod to the ways in which contemporary issues and approaches have affected our understanding of Juvenal.ⁱⁱⁱ She does not allow us to come away with a homogenized picture of Juvenal, but rather opens up the seams of his Satires, using emotions as a tool. She shows us Juvenal "rewriting the satirist's job description" (216). Keane asks at the end: How would a successor to Juvenal have portrayed him? (213). Keane has answered her own question here: perhaps in just the way she has allowed us to engage with him. She is to be congratulated for giving us a new look at this much worked-over poet.

BARBARA K. GOLD

Hamilton College, bgold@hamilton.edu

ⁱ Roland G. Mayer, "Persona (I) Problems," *MD* 50 (2003) 55-80.

ⁱⁱ Even Keane regards herself as performing: "The reading I have performed in this chapter . . ." (85).

ⁱⁱⁱ For example, she says that the explosion of ancient sexuality and gender studies have finally allowed Naevolus to have a presence and a voice in *Sat.* 9 (p. 109). For humor, see her description of Juvenal "shedding his inner 'Naevolus'" in Book 3 (91).