JOURNAL FOR TRANSCULTURAL PRESENCES &
DIACHRONIC IDENTITIES FROM ANTIQUITY TO DATE

thersites

19/2024

Matthias Heinemann,
Adrian Weiß & Christine Walde (eds.)

Fantastic antiquities and where to find them: ancient worlds in (post-)modern novels

www.thersites-journal.de

Imprint

Universität Potsdam 2024
Historisches Institut, Professur Geschichte des Altertums
Am Neuen Palais 10, 14469 Potsdam (Germany)
https://www.thersites-journal.de/

ISSN 2364-7612

Contact
Principal Contact
Prof. Dr. Filippo Carlà-Uhink
Email: thersitesjournal@uni-potsdam.de
Support Contact
PD Dr. Christian Rollinger
Email: thersitesjournal@uni-potsdam.de

Layout and Typesetting
text plus form, Dresden

Cover pictures:
Left – Created with Microsoft Designer (DALL-E 3)
Right – Created with ChatGPT-4 (DALL-E 3)

Published online at:
https://doi.org/10.34679/thersites.vol19

JOURNAL FOR TRANSCULTURAL PRESENCES &
DIACHRONIC IDENTITIES FROM ANTIQUITY TO DATE

thersites

19/2024 | pp. 334 – 360

BABETTE PÜTZ
(Te Herenga Waka – Victoria University of Wellington)

Solving Problems through *Katasterismos*: Classical Reception in New Zealand author Sabrina Malcolm's *Zeustian Logic*

Abstract New Zealand writer Sabrina Malcolm's 2017 novel *Zeustian Logic* is a contemporary school story about a family struggling to deal with grief. This text follows in a decades-long tradition of New Zealand YA literature employing Classical reception. The novel illustrates how Classical myth helps a contemporary New Zealand teenager (Tuttle) come to terms with his father's death and his own feelings of helplessness, frustration and anger. This chapter examines the role of Classical reception in this novel, discussing how the author uses star mythology to underpin the depiction of the protagonist's coming-of-age. More than that, Malcolm compares Tuttle's feelings with ancient perceptions of anger and grief and skillfully casts Tuttle, in his quest for knowledge, as a modern-day Telemachus. The chapter concludes with a look at how Tuttle's attitudes towards Zeus change, as he matures.

Keywords *katasterismos,* death, grief, bullying, family relationships

URL https://thersites-journal.de
DOI https://doi.org/10.34679/thersites.vol19.301

For over 2500 years have Classical myths provided humans with coping-mechanisms to deal with adversities which life might throw at them, such as the death of a loved one. Aotearoa New Zealand writer Sabrina Malcolm's 2017 coming-of-age novel for children and young adults, *Zeustian Logic,* illustrates how Classical myth helps a teenager come to terms with his father's death and his own feelings of helplessness, frustration and anger.[1] *Zeustian Logic* is a contemporary school story about a family struggling to deal with grief. This chapter will look at the role of Classical reception in this novel, mostly in the form of the protagonist's retellings of Greek myths.[2] Of particular interest is the question how the author uses star mythology to underpin the depiction of the protagonist's coming-of-age.

With its use of Classical Reception, *Zeustian Logic* follows a long tradition of Classical allusions in New Zealand literature. In particular, New Zealand Young Adult literature tends to engage frequently with Classical mythology.[3] *Zeustian Logic* retells a number of Greek myths, in fact, the entire novel and the character development of its protagonist are structured around these stories. Unlike in other New Zealand Young Adult novels (such as Beckett's *Genesis* or Mahy's *The Changeover*), Malcolm's use of Classical reception does not problematise issues of colonialism or biculturalism,[4] but the focus is firmly on mythology's role in the development of the novel's main character.

Zeustian Logic's troubled young protagonist Tuttle (Duncan) Theodorus is fascinated by astronomy and the Greek myths behind the names of the constellations. Mythology helps him escape and, eventually, come to terms with his

1 I would like to thank Elizabeth Hale and Geoff Miles for their very helpful comments on an earlier version of this chapter.

2 So far nothing except a short survey entry (Pütz (2019)) and some online interviews and reviews have been published on this quite recent novel. Excerpts from the reviews are collected here: https://geckopress.com/bookshop/zeustian-logic/ (accessed: 3 March 2020).

3 Mythology appears in the shapes of retellings in adventure stories, such as Ken Catran's novels, more allusive uses, both in realist and supernatural fiction, as in Margaret Mahy's books, and in dystopian science fiction, e.g. that by Bernard Beckett. Examples are Mahy's *The Changeover, The Catalogue of the Universe, The Tricksters, Dangerous Spaces, Memory*; Catran's *Neo's War, Golden Prince, Voyage with Jason, Black Ships Ablaze, Odysseus* and Beckett's *Genesis.* For a short overview of Classical reception in New Zealand literature, see Parry and Perris (2019) 159–186.

4 Māori mythology does not feature in this novel.

problems. Tuttle is particularly impressed with Zeus' ability to transform his enemies into stars. As he puts it: 'It was a bit of a habit with Zeus, putting stuff in the sky.' (Malcolm (2017) 1). After Tuttle's frustration leads him to commit a violent act, however, he starts to see Zeus' methods more critically and to use mythology creatively to help him deal with his problems.

After a short author portrait, a plot summary and a brief look at parallels of *Zeustian Logic* with Margaret Mahy's *The Changeover,* this article will analyse and interpret Malcolm's work in regard to Classical reception, looking at ancient perceptions of anger and grief, discussing in some detail the myths employed in *Zeustian Logic* and comparing Tuttle's quest for knowledge to that of Telemachus from the *Odyssey.* It will conclude with a look at how Tuttle's attitudes towards Zeus change, as he matures.

AUTHOR PORTRAIT

Sabrina Malcolm was born in the United States in 1962 and immigrated to New Zealand with her parents when she was eight years old. She now lives with her family in Wellington. Following a career as a graphic designer and illustrator for scientific publications, the *School Journal* and picture books,[5] in 2013, Malcolm wrote and illustrated a children's picture book entitled *Blue Moon Bird,* a story about loneliness, finding a friend and the power of a child's imagination. *Zeustian Logic,* published in 2017, is Malcolm's first novel. Like *Blue Moon Bird,* it deals with a boy who feels isolated, though this time it is a teenager, and the story is written for older children.

5 See Sabrina Malcolm's profile at bookcouncil.org.nz: https://www.read-nz.org/writer/malcolm-sabrina/ (accessed: 7. 6. 2024). The *School Journal* is the main instructional series used to teach literacy in New Zealand schools to students in years 4–8.

SETTING AND PLOT SUMMARY

The novel is set in contemporary Wellington, in the suburb Kelburn, where its 14-year-old protagonist Tuttle Theodorus lives. As in real life, there is an astronomical observatory in Kelburn, where Tuttle likes to spend much of his time.[6] *Zeustian Logic* also includes scenes elsewhere in Wellington and the Wellington region, in particular at Wellington College, a boys' high school in downtown Wellington.

The story takes place a year after Tuttle's father Jamie died in a mountaineering accident on Mount Everest. He was a famous mountaineer and climbing guide, known for his skill and his high principles regarding safety. However, after his death, Jamie Theodorus has become infamous because it seems that he left a client to die in the storm in which he himself disappeared. Tuttle finds it hard to deal with his father's death, but even worse is his worry that his father might have been a coward – and that he, Tuttle, might have inherited his cowardice.

Tuttle lives with his mother, Rose Cornelius, and his seven-year-old brother Fen. When her husband died, after a brief period of frantic activity (in which Tuttle compares her to Zeus in her efficiency (Malcolm (2017) 25)), Rose has almost completely withdrawn from the world, including from her sons, which leaves Tuttle in charge of running the household and of taking care of his younger brother.

Fen is not talking much nor engaging with others, but Tuttle, even though he finds this frustrating, is fiercely protective of him, taking on the parent role, which may be facilitated by the seven-year age gap between the siblings. In this respect, Tuttle reminds one of the protagonist Laura in *The Changeover* (1984) by Margaret Mahy, a New Zealand author, who is prominent for her use of Classical reception in YA literature already in the 1980s and is hence a predecessor on whom Malcolm builds in her work.

After Laura's father has left the family, her mother has to work long hours and has a new romantic interest, the sixteen-year-old is straining under the responsibility for her four-year-old brother Jacko but is extremely protective of him. Like Laura, Tuttle struggles with all this responsibility for his brother and

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6 In the novel, it is named Bentham Observatory (Malcolm (2017) 193), presumably after Bentham Science, the science publisher that includes works on astronomy. A connection to Jeremy Bentham (1747–1832), the philosopher, jurist, social reformer and founder of modern utilitarianism is unclear.

the household.[7] So, it is remarkable, and refreshing for the readers, that even though Tuttle feels sad, angry and frustrated, his voice (which is the voice of the first-person narrator telling the story of the novel) is mostly humorous and often sarcastic.

Like Mahy, Malcolm interlaces New Zealand contemporary everyday life with Classical myth. In *The Changeover,* the protagonist Laura is threatened by a Classical villain, a *lemur,* and in order to fight him, undergoes a magical Changeover, which in turn is based on ancient myths of *katabasis,* a journey to the underworld.[8] Tuttle's relationship with Classical myth is more complex: on the one hand he heavily depends on it to help him make sense of the world and deal with his problems and feelings, on the other hand, in the course of the novel, he learns to view the mythical stories he is fascinated with more critically, which helps him find more productive ways of coping with his anger and grief.

As the anniversary of the well-publicised death of Jamie Theodorus nears, Tuttle gets more and more obsessed with the question of his father's responsibility for the death of his client. He tries to find out more from his father's friend and colleague Mike, who also was on Mount Everest when the accident occurred, and by reading blogs about the accident, but all this leaves him none the wiser. When a journalist unexpectedly appears at his house, Tuttle lets himself be tricked into admitting that the family is not coping. Soon after, an article about the dysfunctionality of the Theodorus family appears in a women's magazine. Consequently, not only is Tuttle bullied at school, but Social Services get involved. This throws the family into further upheaval. Tuttle overhears his mother speaking on the phone and misinterprets her words as that he and Fen

7 *Zeustian Logic* has even stronger similarities to New Zealand author Kate De Goldi's *The 10pm Question* (2008), although the actual stories are somewhat different. They are similar in tone, their playing with language and imagery and in their hopeful endings, as well as their topics including dysfunctional families, mental health issues, friendship and overwhelming domestic responsibility. In the end, both Tuttle and De Goldi's protagonist Frankie understand that they may have similar character traits to their parents, but that they need to accept their parents as who they are. They also realise that they themselves can make different choices from their parents. Malcolm changed the ending from having Tuttle find out that his father was not at fault for the death of the other climber to an ambiguous, but hopeful ending, as fitting for a YA novel. See her online interview for *The Sapling* (2017).

8 For a detailed analysis see Hale (2019) 144–5. Mahy was very conscious of how much she was influenced by stories from overseas, including Classical myth. She refers to this as 'imaginative replacement' (Mahy, (2000) 32). On 'colonial displacement' in New Zealand literature see Johnson in: Johnson (2019) 2–3.

will be sent to a foster family. Finally, his petrol-head neighbour Boyd (a bully) one night drives his sports car at high speed directly at Tuttle and his little brother, giving both a terrible fright. Moreover, Tuttle suspects that Boyd put the women's magazine with the article in the Theodoruses' mailbox for Rose to find and may have given the reporter information on the family. At this point, Tuttle can cope no longer with his anger and at night vandalises Boyd's car. Shocked at his own behaviour, he turns himself in to the police a few hours later.

The turning point of the story is when Tuttle's mother, after picking him up from the police station, clarifies that he and Fen will not be fostered out and confides in Tuttle about her debilitating feelings of guilt for her husband's death and infamy, as, before he left, she had insisted that he made his own safety his top priority. This gives Tuttle a new understanding of his mother's depression and, together with the realisation that he himself has made a terrible mistake in damaging Boyd's car, makes him see that it does not matter to him anymore whether his father made a mistake on Mount Everest or not. He imagines talking to Jamie and telling him that he still feels the same about him as he used to, before the accident (Malcolm (2017) 167 and 203). The conversation between Tuttle and Rose is the trigger of the family finding together again and starting to move on: Rose realises how much her children need her, Tuttle finds a job to earn the money to pay off the damages to Boyd's car, explains everything to his best friend and even asks out the girl he has liked for a while (who happens to be Boyd's very pretty and nice half-sister).

Tuttle distracts himself from his grief and anger by playing video games with his friend Attila and by focussing on his hobby astronomy. He is not only interested in the celestial phenomena themselves, but also in the Greek myths after which many of the constellations are named. He entertains and distracts his little brother with humorous retellings of Greek myths (much in the colloquial, joking style of the Percy Jackson books by Rick Riordan) and feels quite hurt when Fen, in a moment of anger, claims that he was not enjoying these stories (Malcolm (2017) 145).

Tuttle starts out admiring the power of the Greek gods, especially their ability to turn human characters into constellations to control them. Here it is obvious that Tuttle is not just dealing with grief, but also with his feelings of shame (because he worries that his father may have acted cowardly and that he might have inherited this character trait) and anger (because he is being bullied about his father). In this way, he reminds one strongly of Electra in Sophocles' eponymous play. Electra grieves her father's death but is mostly driven by her anger and wish of revenge for his murder (Sophocles, *Electra* 86–99). Aristotle, *Rhe-*

toric, II.2.1, 1378a36–38 defines anger as a wish for revenge which is caused by a slight. The same idea is expressed by Achilles Tatius, *Clitophon and Leucippe,* II.29 in a more detailed way, reflecting on the causes and connections of shame, grief and anger:

> Shame, grief, and anger are three waves in the soul: shame enters through the eyes and takes away their freedom; grief diffuses itself about the breast and extinguishes the flame of the soul; while anger, roaring around the heart, overwhelms the reasoning with its foam of madness. Speech is the father of all these: like a bow shooting and aiming at its mark, words send their arrows against the soul and wound it in many places. One of its arrows is abuse (λοιδορία), the wound it causes, anger. Another is the exposure of one's misfortunes, and the wound caused by it grief. The third is the reproach for one's failures, and the wound is called shame.[9]

These definitions fit Tuttle's reaction towards Boyd, after a series of slights. He deals with his anger by taking revenge through vandalising his enemy's car, i.e., like his role-model Zeus, he uses violence to deal with the unwanted behaviour of an opponent. However, towards the end of the novel, as Tuttle finally comes to terms with his own situation, he starts employing his interests in astronomy and Greek myth to help him remember his father in a positive way which he can share with his family: He recalls how his father had encouraged him in his interest in astronomy and explained his first constellation to him by painting it. Tuttle takes this a step further, by inventing his own constellation in memory of his father, which he calls Viator the Explorer (Malcolm (2017) 202–3).

MYTHOLGOGICAL CHAPTER HEADERS

Of the fifty-two chapter headers in *Zeustian Logic,* twelve contain references to Greek mythology: 'Aquila the Eagle' (referring to the eagle who, on Zeus' orders, abducted Ganymede), 'Aquarius the Water Carrier,' 'The Andromeda Galaxy is Very, Very Big,' 'Altair & Superpowers' (Altair being another name for Alpha Aquila, the brightest star in the night sky), 'The Tree of Zeus,' 'Giant Jupiter and

9 The translation is based on Gaselee's (1917) but includes changes of my own to clarify the meaning.

Sirius the Dog Star,' 'Serpens the Serpent,' 'Asclepius (a.k.a. Ophiuchus),' 'Orion the Hunter,' 'Lycaon the Werewolf,' 'Castor & Pollux' and 'Saturn in Your Bathroom.' These chapter headings tend to be related to constellations which Tuttle observes and comments upon (though not necessarily always in the same chapter), including the relevant astronomical facts and sometimes retellings of the related Greek myths, such as the myth of Asclepius (Malcolm (2017) 107–8) in the chapter 'Asclepius, a.k.a. Ophiuchus' or the myth of Lycaon the Werewolf in the eponymous chapter. The chapter 'The Tree of Zeus' does not refer to a constellation, but to an oak in Tuttle's garden. Some of the chapters with mythological titles contain Greek myths which are unrelated to the chapter title, for instance the chapter 'Giant Jupiter and Sirius the Dog Star' unexpectedly gives a summary of the myth of Orion (Malcolm (2017) 69). The chapter 'Orion the Hunter' (Malcolm (2017) 109 ff.) refers to Tuttle's own actions in this part of the novel: He is hunting down Mike for information. Similarly, in 'Saturn in your Bathroom' Tuttle and Fen remember Tuttle and Jamie building a model of the solar system (Malcolm (2017) 164 ff.).

TUTTLE'S VERSIONS OF THE MYTHS

All retellings of myth in this novel are by Tuttle. He tells most of them to his brother Fen, generally as bedtime stories or to reassure him in his anxiety. He sanitises the myths of any too violent or upsetting aspects to make them suitable for a seven-year-old and tells them with much humour. In this way, Tuttle is shown to do the same as the novel's author: introducing Greek mythology to a younger audience in a way that will appeal to their tastes and levels of maturity.

The focus is on stories of *katasterismos,* aetiological myths which explain the origins of the constellations through tales of humans or gods undergoing metamorphosis into stars, usually as a reward given by a god.[10] In fact, *katasterismos*

10 We do not find out from which sources Tuttle has accumulated the information about *katasterismoi* but it is highly likely that his main sources will be the retellings of star-related myths by his father (as when he helped Tuttle draw his first constellation), information he has found at the observatory (where he spends much time) and books, as we hear of his regular trips to the library.

was seen as one form of *apotheosis*. While similar explanations of the origins of the constellations already existed in Egypt and the ancient Orient, Greek mythology stands out for the great number and variety of myths of stellification,[11] hence the great number of constellations with names alluding to Greek myths.

The first myth mentioned, at the very start of the novel, is a retelling of the story of Ganymede. This myth is referred to repeatedly by Tuttle throughout the novel (Malcolm (2017) 1, 16, 29–30, 37, 203). The first mention is one of the few instances in which Tuttle does not retell a myth for Fen's sake, but here he rather mentions it for the benefit of his readers, first to explain his fascination with Greek mythology and, later, to indirectly reflect on his own situation.

The novel starts with a short, modernised retelling of the myth from Ganymede's point of view: a large eagle swoops down, snatches him up and brings him to Mount Olympus to become cup bearer of the gods (Malcolm (2017) 1).[12] Tuttle comments that he likes 'the randomness of Greek mythology' (Malcolm (2017) 1), but it quickly becomes clear that what really fascinates him is Zeus' absolute power when the god turns Ganymede into the constellation Aquarius, the Water-Bearer.[13] Tuttle himself thinks that he would not mind if Zeus' eagle would take his obnoxious neighbour Boyd and his car and 'shove them up in the sky' (Malcolm (2017) 4). Tuttle views *katasterismos* as a way to dispose of annoying people and completely ignores Zeus' motif for granting Ganymede immortality as a reward.[14] In addition to the focus on Zeus' superpowers, the god's depiction on top of a mountain might be meant to create a connection to Jamie, as a mountaineer, though this is not spelled out.

A more explicit reference to Tuttle's father, in connection with this myth, appears when Tuttle tells his friend Attila that Ganymede's constellation Aquarius plays a role in Chinese astronomy as the Black Turtle of the North, which Attila knows as a Manga character, also known as the Black Warrior (Malcolm (2017)

11 Loehr, 2018 *s. v.* 'Katasterismos'.

12 Just like in the variations on this myth, it is unclear in Tuttle's retelling whether Zeus had sent the eagle to abduct Ganymede or whether the god had transformed himself into the bird.

13 Chapter 2 returns to this myth: it is called 'Aquarius the Water Carrier.' Tuttle has just seen a meteor shower that looks like it was shooting out of Aquarius' pitcher (Malcolm (2017) 9).

14 The same attitude becomes obvious when Tuttle comments on Zeus turning Castor and Pollux into constellations, claiming that Zeus did this *instead* of giving them both immortality (Malcolm (2017) 144), whereas in the ancient Greek view, *katasterismos* leads to immortality.

16). Attila tells him about this character (Malcolm (2017) 37) and mentions that he is a human warrior with crazy black hair. This makes Tuttle think of his father (Malcolm (2017) 37) and results in him pondering how far away the Aquarius constellation is. Tuttle reflects that you would not be able to travel there in a lifetime – just like Tuttle cannot reach his father.

The story of the abduction and *katasterismos* of Ganymede has had varying ancient and modern interpretations: as a story about a god honouring a human for his physical beauty with immortality and a life among the gods (*Homeric Hymn to Aphrodite* 202–217),[15] as an amusing story for entertainment (Lucian, *dialogue of the gods* 8) or as a description of a violent kidnapping (Ovid, *Metamorphoses,* X.155–161 or Rembrandt's 1635 oil painting *The Abduction of Ganymede*). Tuttle mentions that Zeus is attracted by Ganymede's beauty (Malcolm (2017) 1 and 203), but he passes over any more explicit sexual elements in the story for the sake of his younger brother. Rather than imagining Ganymede as the lucky favourite of Zeus who is honoured with immortality, Tuttle highlights the negative consequence of his *katasterismos*: He imagines how Ganymede felt 'stuck on Mount Olympus for all time' (Malcolm (2017) 29) and was forced to live 'a life of enslavement' (Malcolm (2017) 30).

The focus on Ganymede's supposed loneliness hints at Tuttle's own situation after his father has died, his mother and brother have become withdrawn, and family-friends have stopped offering help. Tuttle's friend Attila tries to cheer him up but does not really understand what Tuttle is going through, and neither do his classmates. Ganymede's loneliness may at the same time hint at Tuttle's image of his father's dead body, completely alone in the snow on Mount Everest, which he visualises at the beginning of the novel, in comparison to NASA's Pioneer 11 space probe that is still flying in space but does not have enough power to transmit images back to earth:

> There's a mental picture I have of Dad, alone like that space probe, on the mountain with the wind screaming around and snow covering him and sometimes, I guess, uncovering him. Wherever he is.
>
> It's not one of my best-loved images. In fact it's worse than lousy, but I don't suppose I'll ever get rid of it.
> (Malcolm (2017) 2)

15 In this version of the myth, Ganymede is swooped up by a whirlwind, instead of an eagle.

Tuttle's first mythological bedtime story for Fen is about Helios and Phaeton (Malcolm (2017) 35). This myth is not about *katasterismos,* but, being about the sun, fits the astronomical theme. Tuttle tells this story as that of a teenager nagging his parent to let him drive until his father gives in. However (Tuttle continues): 'Wouldn't you know it, Phaeton was a dozo and a crap driver, and he lost control of the horses.' (Malcolm (2017) 35) Tuttle tells this myth as a story of a parent not looking properly after his child: Helios gives in to his son's demands for 'a few minutes' peace' (Malcolm (2017) 35). It is also a tale about risk-taking resulting in death, and the connection to Jamie is obvious, though it is not stated. Even though Zeus responds in a violent manner to the situation, by shooting down Phaeton, he is a hero who rescues humankind.

Tuttle tells Fen the next myth, when he takes him to the observatory to help him overcome his nightmares, which started after Fen looked at a library book with frightening illustrations of the mythological creatures the constellations are named after. Looking at the night sky, Tuttle tells Fen a 'watered-down' (Malcolm (2017) 69) version of the myth of Orion and Scorpius.[16] The hunter Orion 'gets too full of himself' (Malcolm (2017) 69), Earth sends a huge scorpion, the two fight and Orion is killed.

Even though this is a somewhat frightening story, Fen feels better after the visit to the observatory. The fact that Tuttle consciously sanitises and simplifies the myths he tells his younger brother shows how much he has taken on the parent role for Fen. This is also hinted at through an echo of an earlier scene in Tuttle's life: his father had explained the constellations to Tuttle when he was little, by painting and drawing a picture of the same constellation (Orion) that Tuttle has now shown and explained to Fen. This memory will later in the novel become the inspiration for Tuttle to invent and draw a special constellation to commemorate his father.

The following story for Fen is another bedtime story, which Tuttle tells him just before he secretly sets out to question Mike. It deals with Asclepius (Malcolm (2017) 107) who was such a good healer that he started to bring back the

16 Orion had boasted that he was so good a hunter that there was no animal he could not kill. After his death, his hunting companions Artemis and Leto asked Zeus to transform Orion into a constellation. The scorpion was also turned into a constellation as a reward to his service to animals, saving them from Orion. Close to Orion are several animal constellations: his hunting dog (*Canis Major*), and animals he would have hunted: hare (*Lepus*), bull (*Tauros*) and bear (*Ursa Major*). This is only one version of Orion's death, but he always seems to have died violently.

dead.[17] The topic of this myth, resurrection from death, alludes to Tuttle's wish he could bring back his father and perhaps refers to Jamie's inability to save his client's life on Mount Everest. The story also, like the myths about Ganymede and Phaeton, demonstrates the absolute power of Zeus, while Tuttle feels rather powerless in his search for information on his father's last hours. In particular, at the time he tells the story, Tuttle is worried about how he can make Mike give him information.

Zeus is shown to violently punish unwanted behaviour, which he cannot control and feels threatened by, blasting Asclepius and Phaeton with his thunderbolt. This sort of inappropriate reaction is imitated by Tuttle vandalising Boyd's car when his bullying and interference become too much[18] – only that, unlike Zeus, mortal teenager Tuttle soon realises that he will not get away with such behaviour.

One myth Tuttle chooses to retell is given a special New Zealand flavour. Tuttle tells his schoolfriend Attila, who is trying to write a novel involving werewolves, about the first of this species, Lycaon (Malcolm (2017) 122–3), who was transformed by Zeus as punishment.[19] Tuttle narrates the story of the king's

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17 *Zeustian Logic* contains no references to the myths of Orpheus and Eurydice nor Alcestis, even though they deal with the idea of bringing a loved one back from death. The popularity of the Orpheus myth in international children's literature is discussed in detail by Kümmerling-Meibauer (2006) 305–6. There is a constellation called Lyra which represents the lyre of Orpheus, and an asteroid called Alkeste, after Alcestis, but neither appears in *Zeustian Logic*. The main reason will be because Tuttle's focus is on the Greek gods, not mortal heroes from Greek mythology. Also, Orpheus was unsuccessful in his mission to return Eurydice to life and the myth of Alcestis is about her sacrificing herself to die instead of her husband (so it is about an exchange), though eventually Heracles manages to rescue her from the underworld. There is also no reference to Persephone, even though she is divine, possibly because she can only return to the underworld for half a year before having to spend the rest of the year in Hades.

18 Tuttle's aggression contrasts his mother's and brother's withdrawal.

19 Lycaon places his grandson in the fire on the altar and challenges Zeus to save him. Zeus rescues the child (who was the god's son by Lycaon's daughter). This is yet another story about Zeus' power, a dysfunctional family and a prevented death. Another version of the myth of Lycaon involves his wicked sons serving Zeus the intestines of a murdered child as a meal. Zeus kills Lycaon and all his sons, except one, with his thunderbolts or brought the flood upon humankind to punish Lycaon's deed. In another version, Lycaon himself served Zeus human flesh. All these stories involve murder (or attempted murder) and Zeus' punishment.

challenge to Zeus in a similarly humorous tone as his bed-time myths for Fen, though as a slightly more grown up version, which includes references to alcohol and incest, imagining the two main characters having a drink at the sacrificial altar (like Kiwi mates around the barbeque), which immediately gets Attila's full attention and input, including a pun about the Great 'Beer' which only works with a New Zealand accent.

When Tuttle and Fen are worried about being sent to a foster family, Tuttle tells his brother the myth of the inseparable twins Castor and Pollux (Malcolm (2017) 144) to assure him that they will stick together. Fittingly, he chooses a story about (half) brothers refusing to be separated, the Dioscuri, one of whom was mortal, the other immortal. Pollux, like Tuttle, is very protective of his brother.[20] Tuttle tells Fen that these two brothers could not bear the thought of being separated by death and asked Zeus to be able to always stay together. So, Zeus put both as constellations into the sky. In another version of the myth, which Tuttle does not mention, Pollux dies, and Zeus lets the two brothers spend alternating days on Mount Olympus and in the underworld (*Od.* 11,300–4; Pind., *Nem.* 10,55–59; Apoll., *Bibl.* 3,11,2; Lycophron, *Alex.* 564–6). Tuttle does not mention Castor's death, presumably to not upset Fen. Still, Fen gets upset at the mention of a family-death and yells at Tuttle that he dislikes his stories.

The brothers' roles are reversed, however, when it is Fen who helps his older brother, who suffers an attack of vertigo, climb down a tree (Malcolm (2017) 158–162). Apparently to distract himself from his fear of heights, Tuttle tells Fen about stars connected with centaurs, in the context of the star systems Alpha and Beta Centauri (Malcolm (2017) 160), while climbing down the tree. He only mentions the myth of the wise centaur Chiron who taught many of the greatest heroes. Among the names of the centaur's students, Tuttle mentions Asclepius separately, drawing particular attention to him, reminding Fen that he is 'the guy who brought people back from the dead' (Malcolm (2017) 162). This may reflect his fear, after vertigo grips him high up in the tree. Chiron was an exceptional centaur, as, unlike his brothers, he was not prone to violence and drunkenness. Like Tuttle's earlier reflections on Ganymede's loneliness, his mention of Chiron thus may hint at Tuttle feeling like an outsider after his father's death, as nobody seems to understand his situation. Furthermore, Chiron's great wisdom may be

20 Incidentally, the Dioskuroi wanted to marry the Leucippides. Pollux had a son with the one who was called Phoebe, like the girl Tuttle likes. See Apollodorus, *Library* 3,11,2; Pausanias 2,22,5; Ovid, *Fasti* 5,697–700.

meant to stand in contrast to Tuttle's unwise act of vandalism. However, Tuttle's inappropriate behaviour, which he almost immediately regrets, does have one positive outcome: Tuttle, feeling remorse about his own actions, now realises that everybody sometimes makes mistakes and stops resenting the fact that his father may not have acted to his usual standards. The role reversal between younger and older brother (with Fen having to help Tuttle down the tree, i.e. taking on the role of parent for his older sibling in this instance) is echoed later when it is Tuttle who helps his mother overcome her feelings of guilt for her husband's tragedy.

All these mythical retellings refer in one way or another to Tuttle's own situation and that of his family. As typical for the use of Classical reception in New Zealand and Australian literature, this is only hinted at, rather than explicitly spelled out. Tuttle's retellings of myths deal with themes of rescue from death, dysfunctional families, risk-taking as opposed to wise behaviour and Zeus' absolute power. On the negative side, it becomes clear that Tuttle imitates Zeus' violent behaviour towards people he cannot control, when he damages Boyd's car. On the positive side, the way in which Tuttle re-tells the myths to his seven-year-old brother, cutting out the scary or inappropriate parts and using humorous language, shows how deeply Tuttle cares for Fen. Both, Tuttle's immature side and his more mature side are thus depicted through his own interpretations of Greek myths.

As the stars and constellations are universal, so is Greek myth. Telling these universal stories helps Tuttle make sense of his own life and he uses his gift of storytelling to connect with and try to help his younger brother, just like his father used it to connect with Tuttle, when he explained the constellations to him.[21]

The title of the novel, *Zeustian Logic,* of course refers to Greek myth, too, as does Tuttle's last name Theodorus.[22] 'Zeustian Logic' is the gamer tag which

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21 There also are two shorter mythological references, which are both (like Lycaon) unconnected to astronomy. On the school bus, Tuttle dreams himself away from the rambunctious behaviour of the younger students, imagining a food fight between Zeus and the Olympians against the Titans. The refence is to a battle of succession, here referring to older and younger highschool students. When Tuttle remembers how his father had built a treehouse for him in an oak tree in their garden (Malcolm (2017) 33), this makes Tuttle think of the story of the founding of Zeus' oracle at Dodona where a black dove landed in an oak tree.

22 Theodorus can either mean 'present of a god' or 'present to a god.' This matches Tuttle's interest in the Greek gods.

Tuttle has given himself, fitting the way in which the novel starts and ends with Tuttle reflecting on Zeus' ways to solve problems by creating constellations.[23] Phoebe, the girl next door whom Tuttle likes, is through her name connected to Phoebus Apollo, standing for a small amount of brightness in Tuttle's grief and anger. It is probably no coincident that Tuttle, in the myth about brothers supporting each other, is associated with Pollux who, in another myth, 'marries' a woman called Phoebe. Tuttle's mother's last name Cornelius may refer to Cornelia, the mother of the Gracchi who was famous for her unwavering support of her two sons and was a widow, like Rose. Boyd could refer to the Northern Irish actor Stephen Boyd who is best known for his role as the villain Messala in the 1959 movie *Ben-Hur*.[24] The connections to Malcolm's boy-racer character Boyd are both, his villainy and his risk-taking when driving a car/chariot at high speed at Tuttle and Fen.

MYTHOLOGY AS ESCAPE

Tuttle is unable to deal with his problems in real life, so the stars and the stories of Greek mythology are a means of escape for him. The fixed visual patterns of the night sky and the recurrent narrative patterns of Greek myths of *katasterismos* are clear and straightforward to Tuttle, in contrast to the irrational and maddening behaviours of his mother, brother and schoolmates and the uncertainty about his father. The Greek gods mentioned in these stories have powers a fourteen-year-old troubled teenager can only dream of – just like the characters in video games, another of Tuttle's obsessions: they can solve any problems through their special powers, in the case of the Greek myths, which Tuttle favours, by eliminating enemies through *katasterismos*.

Astronomy and Greek mythology allow Tuttle to temporarily forget his anger, grief and shame. However, this works less and less, the more he is being bullied.

23 In an email of 8 May 2020, Malcolm answered my question about her choice of 'Zeustian' over 'Zeusian': 'With Zeusian, the word Zeus felt a bit submerged. It could even be read as "Zyoo-shin", and I wanted the "Zeus" part to pop out. (…) I also thought the sound of it, with the explosive "t", had more impact than Zeusian. It isn't really logical (there's irony…) in terms of the English language, but I felt I had some latitude in that its creator was a 14-year-old.' She was also concerned about the similarity to 'Seussian'.

24 I would like to thank Stephen Harrison for pointing out this connection.

In his frustration, Tuttle takes on the meanest bully, his neighbour Boyd, who touches a very sore nerve when he calls Tuttle '[a] cowardy [*sic*] mouse. Just like your famous dad.' (Malcolm (2017) 12). It is exactly Tuttle's worry that his father may have been a coward in the night of the mountain accident and that he might be one, too. This becomes clear when Tuttle, talking to his best friend Attila, lets these words slips out:

> I didn't mean to say the rest. It came out anyway.
>
> "He says I'm a coward like Dad."
>
> (Malcolm (2017) 76)

It is striking that the key scenes in the novel (Tuttle damaging Boyd's car, his confession to the police and the conversation with this mother in the car, during which she finally confesses her predicament to Tuttle) do not contain allusions to mythology. These scenes show the sad reality of Tuttle's life, without any means of escape into the imaginary world of ancient mythology.

After vandalising Boyd's car, Tuttle climbs up very high into a tree, despite his vertigo, presumably to prove to himself that he is no coward, to get away from all his problems and to be close to the stars for comfort and distraction. He is upset and imagines Social Services taking Fen and him to a foster home. It is striking, that even imagining this scenario, Tuttle makes a comparison to Zeus:

> Social Services would say, "I'm sorry, but it's time to go."
>
> Like Zeus, basically: This is how it's gonna be. Get used to it.
>
> (Malcolm (2017) 156)

The portrayal of the father of the gods in this scene indicates a shift in Tuttle's judgement of Zeus' authoritative approach. Here, Tuttle imagines himself in the role of Zeus' victim, the emphasis being on Tuttle's feeling of powerlessness, both against the authorities and against his own anger, which led him to commit a criminal offence.

In the end, it is all three, astronomy, mythology and storytelling, which help Tuttle overcome his uncertainty and shame regarding his father's reputation. They also are the catalyst for reuniting the Theodorus family, after each family member had been so wrapped up in their own feelings of grief, guilt and anger, that they had been unable to grieve Jamie's death together. When Tuttle shares his Viator-constellation with his mother and Fen, they together make up their own myth to match it, imagining Jamie in the sky, inventing new varieties of

home-brewed mead and telling everybody what to do, in the opinionated way for which he was famous when he was alive (Malcolm (2017) 206–207).[25] The fact that they stress his strong opinions is important here, as it refers back to Tuttle helping his mother deal with her guilt by telling her that Jamie would never have done anything, like leaving a client to die, because Rose had told him to concentrate on his own safety, but that he would always have made his own decisions. Here, myth works as consolation.

TUTTLE AND TELEMACHUS

Astronomy and mythology, as I have mentioned above, connect Tuttle closely to his father, who supported his son's interest in astronomy from an early age, and would himself have had a good knowledge of the constellations for purposes of orientation, just like any ancient Greek travellers, especially seafarers. In this way, Jamie can be likened to the greatest traveller of Greek myth, Odysseus, who, like Jamie, is missing and leaves a young son behind who believes him to be dead (*Od.* 3,241–2). In *Odyssey* books 3 and 4, Odysseus' son Telemachus, now a young man of about twenty years of age, travels to visit first Nestor and then Menelaus and Helen, who all were at Troy, together with his father, but have managed to return home. Telemachus wishes to speak to them to find out more about Odysseus and help him find his own identity. Telemachus travels to Pylos by ship, Tuttle sets out to Silverstream[26] by train to see his father's old friend and climbing partner Mike and his wife Meg to hear what really happened that night on Mount Everest. Unlike Telemachus, Tuttle takes this journey secretly, unbeknownst to his mother.

Telemachus' visit to Nestor in particular has a number of points of comparison with Tuttle's visit to Mike (Malcolm (2017) 109–117). Both youths arrive unexpectedly at the houses of old friends and colleagues of their fathers to extract some information from them. Tuttle opts for the same tactic for finding facts as the reporter used on him: by showing up surprisingly at Mike's front door. But,

25 Rose used to compare him to a Greek philosopher because of his strong convictions (Malcolm (2017) 20).

26 Silverstream is approximately 30 km North-East of Wellington.

since Tuttle is a teenager and not an experienced journalist, he has no success with this trick.

Both, Telemachus and Tuttle are worried about what to say to the older men they are visiting:[27] Telemachus is lucky to be accompanied by Athena in the disguise of Mentor, with whom he is able to share his worry and who gives him much encouragement (*Od.* 3,21–28; 3,76–7). Tuttle is alone, agonising about the right way to start the conversation. He explains: 'Along with the route [to Mike's house], I'd tried to memorize what I'd say to Mike. The trouble was, it kept changing.' (Malcolm (2017) 110). He is trying out various openings in his mind, but at the end of his train ride still does not feel ready and when he reaches Mike's house he stands 'on the welcome mat (…) for a long time, shuffling.' (Malcolm (2017) 113). His hesitation ends abruptly when Mike crashes out of the door in the middle of an argument with his wife Meg. Tuttle blurts out that he would like to ask him about his father (Malcolm (2017) 113). Inside the house, it takes a while and some prompting for Tuttle to utter a rather rambling explanation of what he exactly would like to know, and even then, he does not directly mention his question whether his father indeed left his client without helping him, but just asks if Mike or anyone he knows had remembered anything new about the disaster (Malcolm (2017) 115).

Telemachus' conversation with Nestor takes a much more formal and structured shape. After a prayer to Poseidon, the young man first introduces himself because Nestor has never met him. Next, Telemachus without hesitation states the reason which brings him to Pylos: 'I seek news of my father which has spread from far away, if I will hear it anywhere' (πατρὸς ἐμοῦ κλέος εὐρὺ μετέρχομαι, ἤν που ἀκούσω, *Od.* 3,83). He asks for any information Nestor himself may have witnessed or heard from somebody else (*Od.* 3,92–5), just like Tuttle asks Mike if he or anybody else has remembered more details about the accident on Mount Everest. Heroes in the *Odyssey* tend, of course, to speak in an elevated and clear style[28] and Telemachus, whom Nestor compares to Odysseus for his excellent

27 Jones (1988) 28 interprets Telemachus' public engagement with Nestor as a kind of test, through which the young man may achieve *kleos*.

28 The occasional *anacoluthon* does not change this impression. An example is Nestor using an *anacoluthon* at *Od.* 3,103–8. This shows how absorbed he is in his description of the *nostoi* of the Greek heroes from Troy (see de Jong (2001) 75). This way of speaking, leaving some sentences unfinished, may also be a hint at Nestor's old age.

way of speaking (*Od.* 3,122–5)[29] and being a young royal supported by a goddess, unsurprisingly manages to pose his question in a much more confident and coherent way than modern teenager Tuttle in his worry and confusion.

The relationship of guest and host becomes clear when one looks at the way the two address each other. Since Tuttle never directly addresses Mike and Meg, this analysis will focus on the way the hosts address their young visitor. Nestor repeatedly calls Telemachus 'friend' (ὦ φίλ', *Od.* 3,103; 3,199; 3,211; 3,375), while Telemachus addresses the king very formally and politely for a while (*Od.* 3,79; 3,202; 3,247) until he also calls him 'friend' (*Od.* 3,313). Even though the two have never met, Telemachus is seen as a friend because his father Odysseus was one. Nestor also twice calls Telemachus 'child' (τέκνον, *Od.* 3,184; 3,254). This address may on the one hand refer to the great age difference between host and guest, but also at Telemachus' insecurity in how to behave in this situation, as a guest of a king. He heavily relies on Athena/Mentor's encouragement, and she scolds him, at *Odyssey* 3,230, for an inappropriate remark. Strikingly, here she addresses her mentee by name, Τελέμαχε (*Od.* 3,230). This single address by name, highlights that Nestor never in the conversation addresses his guest by name. When Telemachus visits Menelaus and Helen in book 4 of the *Odyssey,* accompanied by Nestor's son Peisistratos, the king, before the young men have introduced themselves, calls the pair 'dear children' (τέκνα φίλ', *Od.* 4,78). After the recognition, because Helen notices the similarity in Telemachus' appearance to Odysseus, Menelaus refers to Telemachus as 'my best friend's son' (φίλου ἀνέρος υἱὸς, *Od.* 4,169), but in a general exclamation of pleasant surprise, rather than a direct address toward Telemachus. Now that they know who their guest is, Helen addresses him and Nestor's son formally as 'cherished and noble youths' (διοτρεφὲς ἠδὲ καὶ οἵδε | ἀνδρῶν ἐσθλῶν παῖδες, *Od.* 4,235–6), showing how she takes Telemachus seriously as a grown up, noble guest. Menelaus, in contrast, addresses him as 'hero Telemachus' (Τηλέμαχ'ἥρως, *Od.* 4,312), using a name and an epithet. This is the first time that one of Telemachus' hosts addresses him by name. One reason for this will be that Menelaus here speaks to Telemachus in a private setting, whereas all the other conversations mentioned are formal occasions with other people present. The epithet 'hero' con-

29 Merry and Riddel (1886) about *Od.* 3,124 discuss how this line can either be interpreted as Nestor expressing his amazement in that Telemachus' way of speaking is 'like what it should be' or that his manner of speaking is 'like to his (Odysseus')'. The comparison to Odysseus makes most sense in this context.

nects Telemachus to his heroic father and is a way for Menelaus to express his respect for his friend's son.

Tuttle is, due to the modern context, addressed by first name more often than Telemachus, sometimes the name is affectionately shortened to 'Tut.' When Mike first sees Tuttle, he utters a surprised 'Tuttle?' (Malcolm (2017) 113). Meg warmly greets him with 'Tut' (Malcolm (2017) 115). When saying goodbye, they again use both forms of the name (Malcolm (2017) 116). This is not surprising as they know Tuttle and his family well, even though they have not seen them for almost a year. However, during Tuttle's time at their house, they twice talk about Tuttle in the third person, as though he was not present (Mike: 'Look what [not: whom!] the owl sent in.' Malcolm (2017) 114) and by the pronouns 'him' and 'he' (both Malcolm (2017) 115),[30] 'But sometimes you [as in the impersonal 'one'] have to just … move on.' (Mike), 'The poor boy!' (Meg) and, again, 'You have to move on.' (Mike) (all quotes: Malcolm (2017) 116). The impersonal talk shows how uncomfortable Mike is with the conversation, in which he does not wish to engage, and how Meg does not agree with her husband's insensitive approach, which just adds to their general air of disagreement.

Both young men are greeted and offered refreshments by their host's relatives, but while Nestor and his sons and sons-in-law all seem to be respectful and helpful to each other and their host, the mood at Mike's house is overshadowed by his quarrel with his wife. For Tuttle it is almost as much of a disappointment as the lack of news about his father that his image of Mike and Meg as the perfect couple (as opposed to his own dysfunctional family) is shattered. For this reason, even though both, Nestor and Mike, are unable to provide their guest with the information they are looking for,[31] their answers and the outcome of the conversations differ. Nestor gives Telemachus a long answer about the homecoming of several of his and Odysseus' companions, invites him to stay overnight and recommends that Telemachus visit Menelaus and Helen to ask them for more information. He even has one of his sons drive him there in a chariot. He treats Telemachus like a grown up and honoured guest, comparing him to

30 'Don't push him,' said Meg. 'He's here for a reason. Let's hear it.' (Malcolm (2017) 115).

31 Frame (2009) 174, 180–1 and 182 with n. 78 points out the irony that, even though the name Nestor means 'he who brings home,' Nestor does not bring Odysseus home. The two men, who used to always be united, quarrel on the island of Tenedos, after which Odysseus leaves Menelaus' army and returns to Agamemnon, whereas Nestor continues to stay with Menelaus: see *Od.* 3,159–66.

his father Odysseus (*Od.* 3,123–5; 4,141–54)[32] and praises Odysseus as a favourite of Athena (*Od.* 3,221–2) and his soul mate (*Od.* 3,126–9). He emphasises this connection between himself and Odysseus by using the dual in line 128 (ἔχοντε νόῳ). This sets the tone for the way Telemachus will be treated by Menelaus and Helen in book 4 of the *Odyssey*.

Telemachus is received hospitably by Menelaus and Helen, they tell him about his father being a great warrior and friend at Troy (*Od.* 4,169–82) and Helen presents Telemachus with a wedding gown for his future wife, treating him as an adult man, an honoured guest and the son of a famous hero. All this helps Telemachus find his identity, even with his father still missing. Menelaus also tells Telemachus that Proteus had told him that Odysseus was being held against his will by Calypso on her island (*Od.* 4,555–60), which, even though this information is now three years old,[33] gives Telemachus hope that Odysseus might still be alive after all. Tuttle is not so lucky. When he arrives at Mike's house, Mike is so preoccupied with his anger at his wife[34] that he does not even try to make his friend's son feel better but brushes him off.

The sentiment that, after a certain period of mourning, it is time to overcome one's feelings of grief is a commonplace in ancient literature. As Heracles says at Euripides, *Alc.* 1079: 'But what good will you accomplish if you lament forever?'[35] There even were laws in ancient Rome determining the appropriate lengths of time to grief different family relations.[36] However, in a modern context, such a sentiment appears very heartless, especially coming from a family friend. After a brief conversation, Mike sends Tuttle on his way home as quickly as he can. Mike and Meg treat Tuttle like a child, worrying about him travelling at night without his mother's knowledge. They give Tuttle a ride to the train station, reminding us of Nestor's son driving Telemachus. However, while Telemachus is travelling to other people who, even though they cannot give

32 Heubeck, West and Hainsworth (1988) on *Od.* 3,141 ff. rightly note the oddness in Helen comparing Telemachus to her 'mental picture' of Odysseus' son, rather than directly to his father. She clearly expects him to look very similar to Odysseus.

33 See de Jong (2001) 111.

34 In contrast, Menelaus and Helen are now presented as a quite happily married couple. Their past troubles seem to be forgotten.

35 For a detailed discussion of this sentiment in ancient literature see Konstan (2006) 250 and 254–6.

36 Konstan (2006) 252. Mourning is the ritualised aspect of grief.

him up-to-date information about Odysseus' current whereabouts, still give him some hope and make him feel welcome and support him, Tuttle has no other friends of his father's to go to and leaves frustrated. In his own words, at this point: 'I was pretty done with adults.' (Malcolm (2017) 117).

TUTTLE AND ZEUS

At the beginning of the novel, Tuttle is impressed by Zeus' way of solving problems by exerting his unbeatable powers over everyone else. When Tuttle is at his lowest, unable to find out more about his father, having damaged his neighbour's car and thinking that he will now be surely forced to go to a foster family, he realises how powerless Zeus' victims would feel. In the end, he finds his own way to use Greek myth to deal with his problems in a positive, constructive way. Tuttle explains:

> There's something I figure Zeus never quite worked out.
>
> You can get the world's most loyal dog, like Canis Major. Or the fastest hare, like Lepus. Or the greatest hunter, like Orion, or even the toughest warrior-scorpion, like Scorpius. Or maybe just someone who's pretty good-looking, like that shepherd Zeus turned into a drinks waiter. And you can shove them all up in the sky, like Zeus did in those stories – for being fast, or loyal or fierce.
>
> Which is fine.
>
> But there's other stuff, too.
>
> Stuff that makes a person – well, just extremely impressive. Worthy of being in stories. Or whatever. That kind of thing.
>
> And that's I reckon Zeus never really got.
>
> (Malcolm (2017) 203)

The Greek gods, because they are immortal and do not suffer like mortals, do not understand empathy and have no need for it. However, the myths highlight that mortals, in contrast to the gods, can and need to be empathetic and supportive of each other. An example for this is Achilles, who in his anger is responsible for terrible suffering, including the death of Patroclus. Here the hero's divine side is overpowering his humanity. Only when the hero learns to understand human suffering and mortality, he becomes capable of showing empathy towards Priam, the father of Hector, whom he had slain in revenge for Patroclus' death. This re-

stores Achilles' humanity.[37] Tuttle is focussed entirely on the Greek gods, in particular on Zeus, and does not consider the mortal heroes of Greek myth and the lessons he might learn from their stories. Like Achilles (though, of course, on a much smaller scale) Tuttle first needs to make his own mistakes to start seeing the Greek gods' behaviours and attitudes in a critical light. It turns out that Tuttle resembles his father because both are stellar storytellers, not because they are cowards. The question whether Jamie indeed abandoned his client on Mount Everest is not solved in the novel, but it becomes unimportant to Tuttle.

CONCLUSION

To conclude, Malcolm's novel, as we have seen, is part of a tradition of New Zealand YA novels engaging with Classical reception, while containing their distinct New Zealand flavour. The title of the novel and Tuttle's gamer tag, *Zeustian Logic*, refer to the change in Tuttle's understanding of how the Greek god Zeus solves problems. Super-powers can only get you so far as a mere mortal. In fact, violence only increases Tuttle's troubles. This change in Tuttle's attitude reflects his maturation as a character, with his anger and grief turning into acceptance. Even though Tuttle's focus is on the Greek gods, his journey of maturation displays strong similarities with that of the mortal hero Telemachus. Furthermore, like Achilles, Tuttle learns through his own mistakes the importance of controlling his anger and showing empathy. Greek mythology plays a central role *Zeustian Logic*, as the connection between astronomy and storytelling, Tuttle's two main interests. The novel's design around star-mythology is intricately connected with Tuttle's coming-of-age story. Tuttle's changing reflections on the Greek myths of *katasterismos* help him find his own way to creatively overcome his grief and re-unite his family.

37 On this see also Katz (2017) 186.

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Babette Pütz
Te Herenga Waka – Victoria University of Wellington
PO Box 600
Wellington
New Zealand
Babette.puetz@vuw.ac.nz

Suggested citation
Pütz, Babette: Solving Problems through *Katasterismos*: Classical Reception in New Zealand author Sabrina Malcolm's *Zeustian Logic*. In: thersites 19 (2024): Fantastic antiquities and where to find them. Ancient worlds in (post-)modern novels, pp. 334–360.
https://doi.org/10.34679/thersites.vol19.301