

Narratology and Linguistics: An Interdisciplinary Perspective on Homeric Speech Representation*

DEBORAH BECK

Swarthmore College

SUMMARY: This paper examines the different forms of speech representation in the *Iliad* and the *Odyssey* using both linguistics and narratological theory. Heretofore, narratologists working on Homeric poetry have paid little attention to non-direct modes of speech representation, which this paper argues can best be understood as complementary to direct speech with their own distinct functions in the overall structure of the poems. The linguistic speech act type of a given speech plays a prominent role in how that speech is represented. We understand both non-direct speech and direct speech more fully if we explain how these techniques work alongside one another. Moreover, we will see that the *Iliad* and the *Odyssey* share a broadly consistent approach to speech representation, but each poem uses the speech representational spectrum to depict different types of speech.

THIS PAPER EXAMINES THE DIFFERENT FORMS OF SPEECH REPRESENTATION in the *Iliad* and the *Odyssey* using both linguistics and narratological theory. Narratologists working on Homeric poetry have paid little attention to modes of speech representation other than direct speech because direct speech is by far the most common (de Jong 2004: 269n40). Insofar as scholars of Homer have thought about the role of non-direct speech,¹ they suggest that it is used for orders² and for peripheral statements of various kinds (Richardson

*I would like to acknowledge the help of several people and organizations that made it possible for me to write this paper. I began the work during a sabbatical leave funded partly by the NEH. I received extraordinarily helpful feedback from the anonymous readers and the editor at *TAPA*. Their comments have improved my work beyond this individual article, for which it is a great pleasure to offer my thanks.

¹By which I mean any technique other than direct speech for representing a character's utterance.

²The index of Richardson 1990 makes the point more strongly than anything else about the book—the entry for “command” reads “see indirect speech.”

1990: 71–74 and 77–78).³ While these arguments are true as far as they go, they lack a broader context that would make them useful in explaining and understanding 1) the range of different techniques for representing speech in Homeric poetry at the level of the primary narrator, and 2) the functions and effects of these various techniques in shaping the narrative. In fact, there is a speech representational spectrum in Homeric poetry in which direct and non-direct speech reporting have complementary roles to play. We understand both non-direct speech and direct speech more fully if we explain how these techniques work alongside one another. Moreover, we will see that the *Iliad* and the *Odyssey* share a broadly consistent approach to speech representation, but each poem uses the speech representational spectrum to depict different types of speech.

If we begin with the *communis opinio* on indirect speech—that it is used for orders and peripheral statements—we quickly realize that this observation is very limited without information about orders in direct speech. While it is true that orders make up a greater proportion of non-direct speech than direct speech, half (*Odyssey*) to two-thirds (*Iliad*) of *direct* speeches in Homeric poetry are orders or other directives.⁴ So, directives are common in both direct and non-direct speech. This suggests that non-direct speech, far from differing fundamentally from direct speech, most frequently represents the same types of speech as direct speech does. Because the type of a given speech plays an important role in how the speech is represented, this study uses both linguistics and narratology to describe the Homeric speech representational spectrum.

Largely because Homeric narratologists have not taken linguistics sufficiently into account, they have not been entirely successful in explaining the rationale behind non-direct speech in the Homeric epics.⁵ Linguistics-oriented

³ de Jong 2004: 114–18, where she argues that indirect speech is “the exception to the rule of direct speech” which is used to summarize, usually because the speech in question is unimportant for some reason, and for speeches before the main story of the poem.

⁴ These figures are my own, as are all figures throughout unless otherwise specified. A directive is any speech act whose goal is to get the addressee to do something. Cf. Searle 1976: 11. Henceforward, the term “directive” means the broad category of such speeches, while “order” refers specifically to a directive whose proposed action primarily benefits the speaker and which does not offer—or does not seem to offer—the addressee the option not to comply. For more on the different types of directives, see below 356–57.

⁵ Richardson 1990: 76 concludes that direct speech is used where the specific wording is necessary and indirect where the narrator wants only the upshot or action of the speech, but as he does not discuss in any detail when or why the specific words are necessary, this is not very helpful.

research gives us the notion of expressivity, a tool to describe in a quantitative manner what exactly direct speech conveys that non-direct speech does not and more importantly, what effect this has in a narrative. Expressivity is a somewhat slippery catch-all term covering the features of an utterance that make it the speech of a particular person with feelings about what he is saying.⁶ What distinguishes linguistically oriented discussions of expressive features from what a narratologist might say about focalization (for example) is primarily their focus on understanding the vehicles for conveying emotions and judgments rather than the specific emotions or judgments conveyed. Moreover, expressive elements may convey nothing more than that a particular speaker *is* the speaker (such as first-person forms) without implying any additional feeling on his part. Besides first and second person forms, expressive elements also include exclamations like ὦ μοι, vocatives,⁷ and language that contains evaluations, emotions, and reasoning by the character speaking (Fludernik 1993: 228).⁸ As we will see, the interchange of conversation itself has an expressive value in Homeric poetry, and indeed, an unjustly ignored argument asserted many years ago that the kinds of speech that appear in non-direct forms are those which are “outside of the dialogue” (Bassett 1938: 106).

By applying the notion of expressivity to areas where it has not previously made an appearance in Homeric studies—the relationship between types of speech acts⁹ and representations of speech—we see that “direct speech” and “expressivity” are essentially synonymous in Homeric poetry. I do not mean by

⁶ Benveniste 1971: 224 coins the term “subjectivity” for “the capacity of the speaker to posit himself as ‘subject’”; that is, to shape his utterance according to his own emotions and perceptions. Most other scholars use the term “expressive” for those features of language and speech that are related to or depict the consciousness of the speaker; e.g. Banfield 1982 *passim*; Fludernik 1993, especially chapter 4; and Collins 2001: 35, who identifies expressivity with emotion.

⁷ Names seem like objective facts, but they are not: which among various possible forms of address a speaker chooses for his addressee may convey important information about his feelings toward that person, as Achilles’ vocatives for Agamemnon in *Iliad* 1 make clear, on which see Friedrich 2002.

⁸ Her focus in her chapter about expressivity is primarily on linguistic and syntactical indications of expressivity, such as hesitation, repetition, emphatic preposing of words, and so on.

⁹ Risselada 1993: 23 defines a speech act as “the verbal action which a speaker performs by means of an utterance.” Her discussion here provides a clear and concise overview of the relationship among various terms that are commonly used to talk about speech acts. She notes later on (50) that speech act theory “(more or less tacitly) assume[s] that the units by means of which verbal interaction takes place are single sentences,” even though in practice this is rarely the case.

this that Homeric poetry has no expressive features outside of direct speech, a claim that the work of de Jong (especially 2004) and Richardson (1990) would make absurd. Rather, I mean that very little in direct speech is *not* expressive. The expressivity of characters' own words, and of their conversational interchange with one another, is so critical in the Homeric poems that it pushes other ways of representing speech very much to the side. It is simply astonishing how much individual direct speeches consist not of communicative or propositional content but expressive elements of various kinds, and how often the main narrator chooses direct speech and these expressive elements rather than other ways of representing speech. Perhaps the most striking result of constructing a speech representational system for Homeric poetry is a renewed appreciation of what direct speech does within that spectrum as a whole.

How, then, are direct and non-direct forms of speech representation related to each other? There are several types of speech that are not found outside of direct speech, which by definition means that primarily directives appear in non-direct speech. The right questions to ask about this are a) why are the types of speech absent from non-direct speech not narrated non-directly, and b) what is the difference between direct and non-direct reporting for the types of speech that occur in both? The lack of expressivity that distinguishes non-direct speech occurs with directives in very specific kinds of social and narrative contexts: the emotions of the speaking character toward his addressee(s) are either non-existent (in the sense that the two have no emotional relationship) or not the most important thing at that particular moment in the narrative. Moreover, the narrator sometimes uses the low expressive quality of non-direct speech to cast a particular speech as peripheral. Non-direct speech does not just passively reflect an objectively obvious lack of importance in non-direct speeches. It regularly makes speeches unimportant in comparison to speeches nearby in order to shape a conversation or a scene.

TERMINOLOGY AND METHOD

The speech representational spectrum, a notion developed in connection with modern fiction,¹⁰ distinguishes various ways of representing what a character says. In Homeric poetry, at least at the level of the main narrator's reporting,¹¹ there are three possibilities.¹² Direct speech, by far the most common

¹⁰ Rimmon-Kenan 2002: 110–11 provides a clear and accessible overview, largely following McHale 1978.

¹¹ Character-narrators report speech very differently from the main narrator, and character-reported speech is not a part of this study.

¹² de Jong 2004: 114, although I have slightly adapted her terminology in referring to "speech act mention" as "mention" rather than "event" as she does. A similar tripartite

mode of speech representation in the Homeric epics, presents the speech as an independent clause that is syntactically separate from the verb of speaking. Indirect speech represents the speech as a dependent clause subordinate to the main verb of speaking,¹³ such as λαοὺς δ' Ἀτρεΐδης ἀπολυμαίνεσθαι ἄνωγεν (Atreus's son told his people to wash off their defilement, *Iliad* 1.313).¹⁴ Speech mention presents the reported speech as a direct object of a verb rather than as a dependent clause containing a verb(s) that represent(s) the verb of the original utterance, as with γρηῤς δὲ θεῶν μέγαν ὄρκον ἀπόμνυ (the old woman swore to the gods a great oath, *Odyssey* 2.377).¹⁵

Much of the work on these categories has assumed that direct speech differs from the others because it can do the best job of capturing an "original" utterance and that indirect speech and speech mention do not perform this task as well.¹⁶ However, a cogent case has been made that no mode of speech representation has any better claim than the others of recovering an original utterance (Sternberg 1982b):¹⁷ each mode of speech representation can misrepresent, omit, elide, and/or fabricate speech, and an "original" utterance, even in cases where there is such a thing, can never be fully and accurately represented after the fact. This is not to say that everyone is mistaken who feels that somehow direct speech has something to offer that non-direct speech lacks. Direct speech does not *in fact* recover an "original" spoken utterance, but it creates for its audience the believable impression that it has done this (Fludernik 1993: 30). In particular, direct speech can express affect more than other forms of speech can (Collins 2001: 69).¹⁸

scheme appears in Genette 1980: 170–72, an approach that Fludernik 1993: 280–83 criticizes for reasons that are significant for the modern fiction she focuses on but not very relevant for Homeric epic.

¹³ This syntax may also entail changes known collectively as deictic shifts, in which deictic words such as "you" and "tomorrow," which have meaning only in relation to some "I" and "now," are changed to reflect the orientation of the reporter instead of the speaker. Sternberg 1982a: 110 and Li 1986: 34 provide clear and concise definitions of deixis in direct and indirect speech.

¹⁴ All quotations from the *Iliad* and *Odyssey* are taken from the OCT of Munro and Allen; translations are by Lattimore 1951; 1965.

¹⁵ Mention of some kinds of speech, like prayer or song, may have a verb used absolutely without an object, e.g. εὔχομαι, αἶδω.

¹⁶ Richardson 1990: 86 says that the Homeric narrator "disdains imperfect quotation," by which Richardson means indirect discourse. This phrasing implies that direct speech is both the preferred mode of speech representation and (by implication) capable of being perfect. Indirect speech is a flawed version of the preferred option.

¹⁷ In contrast, Bers 1997: 3 argues that "compared to *oratio obliqua*, direct 'reports' may carry a stronger flavor of undiluted *mimesis*."

¹⁸ Collins connects this stronger emotional element to the greater interpretive responsibility that direct speech gives to its external audience in comparison to indirect speech, in which the reporter interprets for the audience.

In Homeric poetry, how a speech is represented within this spectrum relates to what type of speech is being represented. Linguists classify speech acts (among other ways) according to what they aim to achieve.¹⁹ Assertive and interrogative statements are about facts, albeit in different ways:

The cat is on the mat. [speaker states a proposition as true]

Is the cat on the mat? [speaker invites addressee to take a position about a proposition]

Emotive²⁰ statements focus on the speaker's emotions, presupposing some fact or facts about which the speaker is expressing his feelings:²¹

I wish you were here! [assumes that the addressee is not, in fact, here, and expresses the speaker's feelings about this]

Directive statements aim to produce action, specifically to induce an addressee to do something the speaker wants him to do.

Take out the garbage, Sarah. [asks addressee to do an action that has not been done and which is within the addressee's capacity to do]

The category "directive" contains a number of subtypes depending on how obligatory the directive is and whether the directive forwards the interests of both the addressee and the speaker. The speaker may give the addressee an option not to obey: non-compliance is essentially not available for an order, but possible in the case of a request or a supplication. The proposed action may benefit the addressee as well as the speaker, as in an invitation or a proposal like "let's X," the subtype to which battlefield exhortations belong (Risselada 1993: 46–49).²² Directives may have negative consequences attached, either

¹⁹ This typology follows Risselada 1993, see in particular 37. An influential contrasting perspective on speech acts, which does not consider interrogatives a separate category, can be found in Searle 1976.

²⁰ The more usual term for this kind of speech act is "expressive," but I have used the term "emotive" instead in order to avoid confusion with the term "expressive" as it is used elsewhere in this paper.

²¹ In Homeric poetry, this category includes vaunts, laments, greetings and farewells, wishes, and apostrophe. Vaunts and greetings/farewells contain imperatives, but these lack directive force. Telling a corpse to die, for example, is not a literal directive but an expression of satisfaction that the corpse is dead.

²² Risselada 1993: 46–49 classifies proposals as a separate class from directives, called "commissives" because they involve action by the speaker as well as the addressee. However, other scholars consider such suggestions alongside requests, e.g. Sadock 1974: 150. The verb *κελεύω* reports a range of directives in Homeric poetry that includes proposals as well as invitations, orders, pleas, and requests. Accordingly, I am classifying proposals together with directives.

within the speaker's control (a threat) or not (a warning). Permission, a reactive directive, falls outside such a scheme, as does prayer, a kind of specialized or exaggerated plea in which a mortal issues a directive to a god.

Various grammatical structures may be used for directives. The most obvious is the imperative mood. We also find the hortatory subjunctive,²³ the infinitive,²⁴ and occasionally the potential optative for requests.²⁵ Lexical directives, which convey their directive force with word choice rather than verb mood, occur relatively infrequently.²⁶ Prohibitive subjunctives, although common in later Greek, are unusual in Homeric epic.²⁷ Implicit directives, which convey a directive by means of an utterance that does not contain either a grammatical or a lexical directive form,²⁸ are extremely rare in both poems. Conversely, just as an utterance that is not an imperative can convey a directive, imperatives are not always making orders. Sometimes they occur simply to emphasize an assertive or an interrogative.²⁹ Imperatives in greetings and farewells are not telling the addressee to do anything. They have lost their directive force and have become an idiomatic expression of recognition and good will toward the person being greeted.

This study focuses specifically on representations of conversational speech by the main narrator. It counts every quotation of or reference to a character

²³ Considered synonymous with the imperative by Munro 1998: 251–52, but this is an oversimplification.

²⁴ Pearce 1996 explains the specific conditions in which infinitival imperatives tend to occur.

²⁵ E.g. *Il.* 5.32, 14.107, 15.571, 24.74, 24.263; *Od.* 6.57, 7.22, 15.431, 19.348, 22.132.

²⁶ E.g. *Il.* 7.331, *σε χρῆ πόλεμον μὲν ἄμ' ἡοῖ παῦσαι Ἀχαιῶν*, (therefore with the dawn we *should* set a pause to the fighting / of Achaeans) or *Il.* 17.30–31, *σ' ἔγωγ' ἀναχωρήσαντα κελεύω / ἐς πληθὺν ἱέναι* (I myself *tell* you to get back / into the multitude).

²⁷ 14 instances: *Il.* 5.488, 5.684, 8.95, 14.111, 24.568, 24.779; *Od.* 11.251, 15.443, 16.381 (two), 18.334, 19.146, 22.213, 23.137.

²⁸ E.g. *Il.* 15.437–41, where Ajax uses a question to make a directive: at 440–41, “where are your arrows?” in context means “shoot that Trojan,” which Ajax’s addressee, Teucer, does immediately following the speech. Risselada 1993: 86–88 uses the term “implicit” for what most linguistic scholarship calls indirect speech acts, for instance “it’s cold in here” as a way to say “close the window.” Although they are rare in Risselada’s corpus as well as in Homeric poetry, they are extremely common in modern languages, as many cultures view requests as “somewhat objectionable socially” (Sadock and Zwicky 1985: 193) and so prefer to convey them indirectly. The bibliography on indirect speech acts in other modern languages is mountainous; Cole and Morgan 1975 contains several useful chapters on indirect speech acts.

²⁹ As in the frequent expression *κέκλυτέ μοι* to introduce public remarks, or a questioner who says *εἴπ' ἄγε μοι* before asking his question. The imperative *ἴστω* in oaths serves a similar emphatic rather than directive function: an oath is an assertive speech act guaranteed by a god, not a directive to the god.

speaking to another character that the main narrator makes, and characterizes each one of these both narratologically (as direct, indirect, or speech mention) and linguistically (as directive, assertive, interrogative, or emotive). The basic unit of analysis for linguistic categories of speeches is the move. A “move” is essentially a speech act in a conversational context: ³⁰ “speech act” defines a particular utterance as a directive, assertive, and so forth in terms of particular linguistic and grammatical features of the utterance, whereas “move” concentrates on how a particular utterance operates in its context. Kroon defines a move as “the minimal free unit of discourse that is able to enter into an exchange structure . . . A move usually consists of a central act (which is the most important act in view of the speaker’s intentions and goals) and one or more subsidiary acts, which also cohere thematically with the central act” (1995: 66).

The same basic categories apply to moves as to speech acts (a move can be directive, assertive, interrogative, or emotive) but the interactive perspective of move terminology entails a second dimension. Moves are classified both by what they are trying to do and by where they are in the interactional structure of the exchange in which they occur. So, a move can be initiating, reactive, or non-preferred, depending on whether it begins a new topic or theme (initiating), responds satisfactorily to a topic begun by a previous move (reactive), or somehow objects to or refuses to go along with the previous move (non-preferred).³¹ Non-preferred moves are both reactive and initiating at the same time.³² Most often one initiating and one reactive move form an exchange, but from time to time a reactive move itself elicits a reaction³³ or two different speakers react to the same initiating move.³⁴

³⁰ My discussion of “move” derives mainly from Kroon 1995: 58–95. Other useful discussions include Edmondson 1981, which uses many different descriptive terms for moves so that his terminology becomes unwieldy and hard to apply outside the specific context in which he first developed it, for describing classroom interactions; Risselada 1993: 49–62 is less extensive than Kroon, but more helpful on how a move can spread over several individual speeches.

³¹ Kroon 1995: 91 provides a helpful table of each type of move (assertive, directive, and interrogative, which she calls “elicitation”) as initiating moves and the expected reactive moves in response to each one.

³² This is the most context-dependent category of the three: a refusal to follow a directive is a reactive move if the refusal is not challenged by the person who issued the directive, but non-preferred if it leads to a discussion of the refusal.

³³ For instance, Antenor talks about Odysseus at length in a second reactive move (*Il.* 3.204–24) after Helen identifies him (200–2) in response to a question from Priam (192–98).

³⁴ As when Idæus orders Ajax and Hector to cease their duel in *Il.* 7 (279–82, initiating), to which Ajax and Hector each react individually (284–86 and 288–302 respectively).

The following exchange between Iris and Achilles illustrates most of the permutations of what types of moves there are, how a move overlaps with an individual speech, and how individual moves interact to form an exchange. When Iris goes to Achilles in *Iliad* 18 and tells him to defend Patroclus (170–80), this is an initiating directive.³⁵ Rather than immediately going along with this order, Achilles asks not one but two questions about it (182 and 188–95). These are non-preferred moves in response to an order: they are reactive insofar as they respond to the order, but they are also initiating because they invite a response from Iris. Iris answers both questions in reactive assertive moves (184–86; 197) and then repeats the directive a second time after answering Achilles' second question (198–201). This directive does not constitute a new move, but a continuation of her initial directive move at 170–80. This exchange illustrates several possibilities for how move and individual speech overlap. The first speech, Iris's directive, contains one move. It begins and ends with repetitions of one directive (170–72; 178–80), while the middle section consists of subsidiary assertive acts that are intended to persuade Achilles to follow the order. Achilles' question at 182 consists of a single question with no subsidiary acts. Iris's final speech at 197–201 contains an assertive in answer to a previous question (reactive) and a directive. Here the directive is not a new move because she has already given this directive once before, but other speeches commonly introduce an initiating directive move after a reactive move.³⁶ In contrast to direct speeches like this one, which contains both a reactive assertive and an initiating directive, non-direct speeches always contain just a single move.

These results do not include representations of thought, both because thought in ancient literature is represented differently from speech³⁷ and because thought, unlike speech, is neither directly accessible to others nor

³⁵ In this case the originating directive sending Iris with the message is not quoted. All messenger-delivered messages are counted as initiating directives even though at one level, they are carrying out a previous directive telling the messenger to bring a message to someone. A reactive move in response to an order to bring a message would be a reactive assertive move saying "yes I will"; when the messenger delivers the message, that is another initiating directive that evokes some response from the addressee.

³⁶ E.g. *Od.* 3.331–36, where Athena accedes to a previous directive (331, reactive assertive) and then makes a new directive (332, initiating directive) with several subsidiary assertive acts explaining why this directive is a good idea (333–36).

³⁷ Fludernik 1993 *passim*, particularly on the use of free indirect discourse for speech vs. thought. Free indirect speech is an intermediate representational mode with characteristics of both direct and indirect speech. It lacks a reporting verb of speech or thought and contains expressive features characteristic of direct speech, but also features the deictic shifts characteristic of indirect speech.

(necessarily) verbal in form (Leech and Short 1981: 336–46). I omit non-direct references to speech that are directly quoted elsewhere, either as a prelude/context for a directly quoted speech or as a parenthetical reference to a speech after it has been made. Such references are not conveying the speech to the audience, but rather depict the reflections of the narrator or the characters on the speech. Similarly, purpose clauses may articulate someone's *intention* to speak or ask a question, but these references—like contextual and parenthetical allusions—do not convey a speech to the audience and so are not counted in this study.³⁸ Quotations and reports of speech found within character-speech are not included. Finally, I have omitted (with some reservations) direct speeches for which it is not clear who the narrator is: in *Odyssey* 8, the direct speeches in Demodocus's song are most likely given by Demodocus and not the main narrator. Similarly, it has been persuasively argued (de Jong 1985) that the direct speeches in the scar story in *Odyssey* 19 are focalized by Euryclea.

The next section gives a quantitative overview of these results, focusing on how the linguistically defined type of a move interacts with the way the speech is represented in the Homeric poems, both together and in the *Iliad* as distinct from the *Odyssey*. Finally, individual examples of both non-direct and direct speech will be analyzed. This will bring out the positive resources that non-direct speech brings to narrative in the Homeric epics, and the changed understanding we have of direct speech if we see it as the complement of non-direct speech rather than as the default way of representing speech in Homeric poetry.

DESCRIBING THE SPEECH REPRESENTATIONAL SPECTRUM

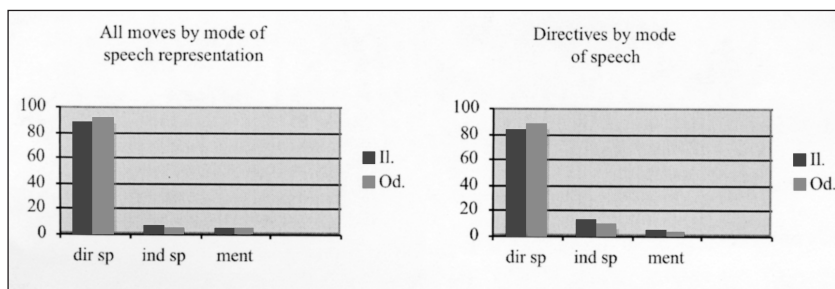
The data presented here focus on two different but related aspects of speech representation: how is speech represented? and what kind of speech is represented? The *Iliad* and the *Odyssey* answer the first question essentially the same way—in other words, there is a “Homeric” speech representational spectrum that we find in both poems—but the second one rather differently. As is well known, most of the speech references in both the *Iliad* and the *Odyssey* are direct. In fact, the proportion of direct speech in each poem is quite similar, about 90%, although there is a slightly higher preponderance of direct speech in the *Odyssey* than in the *Iliad*.³⁹ Indirect speech⁴⁰ and

³⁸ E.g. *Od.* 1.132–35, πὰρ δ' αὐτὸς κλισιὸν θέτο ποικίλον... ἵνα μιν περὶ πατὴρ ἀποχομένοιο ἔροίτο (he [Telemachus] drew a painted bench next her [Athena]... so he might also ask him [sic] about his absent father).

³⁹ 88% of moves in the *Iliad* are direct (742 of 838 moves), while in the *Odyssey* it is 91% (607 of 666 moves).

⁴⁰ 7% *Iliad* (62 of 838 moves); 5% *Odyssey* (34 of 666 moves).

speech mentions⁴¹ occur in similar proportions in the two poems as well.⁴² Moreover, directives are similarly distributed among the three different modes of speech representation. In the *Iliad*, 83% of directives are quoted directly (413 of 497 directives), 12% are given indirectly (59 of 497) and 5% are rendered with speech mention (25 of 497).⁴³ In the *Odyssey*, we find slightly a slightly higher proportion of directives in direct speech, which is consistent with the *Odyssey*'s higher proportion of direct speech overall: 87% of the *Odyssey*'s directives are quoted directly (249 of 285 directives), 9% are given indirectly (27 of 285), and 3% are represented with speech mention (9 of 285).⁴⁴



This shows that the two poems have a broadly similar approach to speech representation: they represent very similar proportions of their speeches overall in direct, indirect, and speech mention; and they represent directives across the three modes similarly to a) each other and b) the proportion of the three modes

⁴¹ 4% *Iliad* (34 of 838 moves); 4% *Odyssey* (25 of 666 moves). Some percentages do not total 100% due to rounding.

⁴² Free indirect speech appears occasionally in character speech in the Homeric epics but not in speech reported by the main narrator.

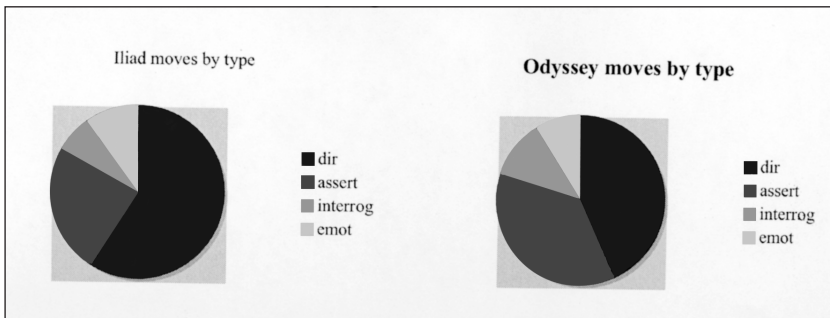
⁴³ Ten examples of each of these classes are cited here. Quoted directly: 1.37–42 (prayer), 1.503–510 (supplication), 2.8–15 (message), 2.110–41 (proposal), 3.414–17 (threat), 3.438–46 (rejection of previous order followed by alternative proposal), 4.25–29 (permission), 4.257–64 (exhortation), 5.252–73 (instructions), 5.428–30 (order). Given in indirect: 1.313, 2.151–52, 2.280, 2.401, 2.442–43, 3.116–17, 3.259–60, 4.229, 5.899, 6.105; given by speech mention: 1.54, 2.404, 2.589, 4.428, 6.286–87, 6.324, 7.416, 8.347, 11.602, 13.213.

⁴⁴ Quoted directly: 1.307–313 (reactive assertive followed by invitation), 1.337–44 (order), 1.368–80 (proposal), 2.262–66 (prayer), 2.402–4 (proposal), 4.190–202 (request), 4.316–31 (plea), 4.594–608 (refusal of previous directive), 5.29–42 (message), 5.160–70 (instructions). Given in indirect: 1.366, 2.6–7, 2.422–23, 4.37–38, 4.233, 4.296–97, 5.276–77, 5.384, 6.216, 7.226–27; given in speech mention (all nine examples, all prayers except those identified as orders): 3.64, 3.394, 3.446, 6.71 (order), 6.211 (order), 8.398–99 (order), 13.185, 15.222, 24.521.

of speech in the poems overall. In both poems, directives are more likely than other types of moves to be represented in non-direct speech. As we will see, this is because some kinds of speech are not found in non-direct speech modes, not because non-direct speech has a positive preference for directives.

DIRECT SPEECH

While the *Iliad* and *Odyssey* have basically the same speech representational spectrum, they use this spectrum to represent different kinds of moves. Over half of the speech moves in the *Iliad* are directives (59% of all moves [497 of 838 total] and 56% of direct speech moves [413 of 742 direct moves]). Assertives make up just a quarter of speech moves in the *Iliad* (24% of all moves [203 of 838] and 26% of direct moves [195 of 742]).⁴⁵ In comparison, just over 40% of the *Odyssey*'s speech moves are directives (43% of all moves [285 of 666 total] and 41% of direct speech [249 of 607 direct moves]), with assertives a close second (37% of both all moves [247 of 667] and of direct moves [226 of 607]).⁴⁶ Characters in the *Iliad* are primarily engaged in telling other characters what to do, while characters in the *Odyssey* are nearly as likely to be making a statement as they are to be giving a directive.

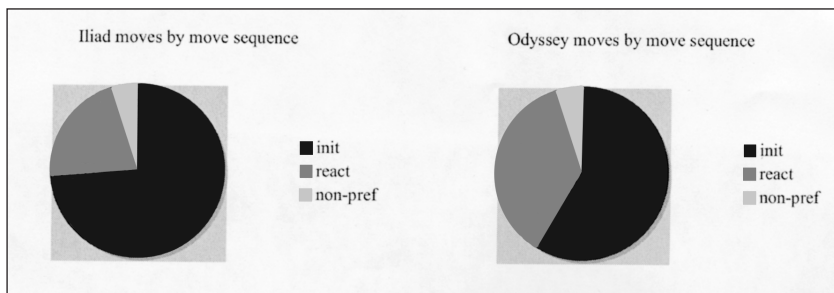


Similarly, the *Iliad* has a higher proportion of initiating moves and a correspondingly lower proportion of reactive moves than the *Odyssey* does. Fully two thirds of the speech moves in the *Iliad* are initiating (577 of 838,

⁴⁵ Ten citations of directly quoted assertives in the *Iliad* are provided, along with all instances of non-direct assertives. Quoted directly: 1.26–32 (refusal of previous directive followed by new directive), 1.85–91 (oath), 1.216–18 (assent to previous directive), 3.200–202 (answers previous question), 3.204–24 (comments on previous reactive assertive move), 3.304–309 (initiating, gives information), 5.124–32 (response to previous prayer followed by initiating directive), 5.277–79 (challenge), 5.376–80 (answers question), 5.872–87 (complaint). Given in indirect speech: 2.597–98, 13.366–67, 13.666–68; given with speech mention: 1.473, 7.185, 7.416, 9.189, 14.278.

⁴⁶ Ten instances of directly quoted assertives in the *Odyssey* are cited, along with all indirectly rendered assertives and ten of the assertives in speech mention. 1.32–43 (initiating comment), 1.389–98 (response to previous emotive [wish]), 1.413–19 (answer to

67%) and just one quarter are reactive (210 of 838, 25%),⁴⁷ while the *Odyssey* contains 59% initiating moves (393 of 666) and 36% reactive moves (238 of 666).⁴⁸ The greater balance between initiating and reactive moves in the *Odyssey* shows that conversational exchange in the *Odyssey* is more interactive than it is in the *Iliad*: a higher proportion of initiating moves in the *Odyssey* lead to a reacting move.



NON-DIRECT SPEECH

Non-direct speech avoids conversational speech forms, namely questions⁴⁹ and more than one speech in sequence. Emotive speeches and expressive features

previous question), 2.310–20 (refuses previous directive), 2.325–30 (comment on previous refusal), 4.235–64 (story), 4.611–19 (agrees with previous directive), 4.836–37 (answers previous question), 5.182–91 (oath), 7.309–28 (assents to previous directive [reactive], states speaker's future intentions [initiating]). Given in indirect speech: 4.6–7, 8.73–82, 8.266–88, 8.499–520, 23.301, 23.308; given with speech mention: 1.155, 1.325, 2.377, 5.61, 6.223, 13.27, 16.338–39, 16.412, 17.66, 17.262.

⁴⁷ Examples of speeches in the *Iliad* that include initiating moves: 15.14–33, 15.347–51 (directly quoted directives); 12.84–85, 15.687–88 (non-direct directives); 15.399–404, 18.18–21 (directly quoted assertives); 1.473, 7.416 (non-direct assertives); 18.73–77, 18.424–27 (directly quoted interrogatives); 16.745–50, 16.830–42 (directly quoted emotives). Reactive moves: 18.429–61, 19.305–8 (directly quoted directives); 1.22–23, 6.240 (non-direct directives); 18.95–96, 19.408–17 (directly quoted assertives); 7.185, 14.278 (non-direct assertives); 18.463–67, 22.233–37 (directly quoted emotives). Interrogatives are either initiating or non-preferred, never reactive.

⁴⁸ Examples of speeches in the *Odyssey* that include initiating moves: 16.23–29, 17.6–15 (directly quoted directives); 20.238, 21.80 (non-direct directives); 16.8–10, 17.370–73 (directly quoted assertives); 16.338–39, 16.412 (non-direct assertives); 16.461–63, 17.41–44 (directly quoted interrogatives); 17.468–76, 18.201–5 (directly quoted emotives). Reactive moves: 18.170–76, 19.350–60 (directly quoted directives); 15.93–94 (non-direct directive, the only example); 19.27–28, 19.555–58 (directly quoted assertives); 2.377, 18.58 (non-direct assertives); 18.366–86, 20.169–71 (directly quoted emotives).

⁴⁹ Each poem has two non-direct questions: *Il.* 6.239 εἰρόμεναι with accusative objects and 13.365, ἦτεε with accusative; *Od.* 17.70 ἐξεπέεινεν with internal accusative and

in other types of speeches are also not found in non-direct speech forms.⁵⁰ Some expressive features are impossible in non-direct speech,⁵¹ of which the most common in Homeric poetry are exclamations like ὦ μοι and vocatives. Other expressive features, however, like the reasons that characters offer to justify or explain the directives they give, can appear in non-direct speech but in practice do not. Only directives and assertives, the types of speech that can most comfortably exist without conversational interchange and without expressive elements, regularly occur in non-direct speech modes.

Over 80% of indirect speech in both poems conveys directives, but as with direct speech, directives are more prevalent in the *Iliad* (95% of indirect speeches [59 of 62]) than in the *Odyssey* (79% of indirect speeches [27 of 34]). The proportion of speech mention that conveys directives is broadly comparable in each poem to the proportion of direct speech conveying directives. 74% of speech mentions in the *Iliad* are directives (25 of 34), compared to 56% of direct speech; 40% of speech mentions in the *Odyssey* are directives (10 of 25), versus 41% of direct speech. A much higher proportion of indirect speech than of speech mentions consists of directives, probably because of the different syntax of the two forms. Most indirect speech uses a verb of ordering requiring an object to introduce the subordinate clause (commonly κελεύω or ἀνώνω), such as ὃ γ' υἱὰς ἄμαξαν ἐϋτροχὸν ἡμιονεῖν / ὀπλίσαι ἡνώγει (he [Priam] ordered his sons to make ready the easily rolling mule wagon, *Iliad* 24.189–90). Directives in indirect speech, indeed, must use a verb with the meaning “order” in order to make them directives, because the imperative mood—which is often the only thing in a given direct speech that makes that speech a directive—cannot be embedded in the subordinate clause of indirect speech. Speech mention, on the other hand, includes verbs that can be used absolutely (such as αἰδῶ)⁵² and cognate accusatives (like ὄρκον).⁵³ In sum, non-direct speech avoids expressive and conversational forms of speech,

17.368, ἀλλήλους τ' εἶροντο τίς εἴη καὶ πόθεν ἔλθοι (they asked each other what man he was, and where he came from).

⁵⁰ Two exceptions occur in *Iliad* 24. *Il.* 24.102 mentions but does not quote Hera's greeting to Thetis. *Il.* 24.720–22 describes the lamentation of the professional mourners (αἰδοῦς, 720) who accompany the women of Hector's family. The emotional involvement of these professionals—if any—bears no relationship to what the women feel in the directly quoted laments that end the poem.

⁵¹ Banfield 1982: 30–32 gives exclamations and “repetitions and hesitations” (32) as non-embeddable expressive elements. She lists vocatives separately as a different kind of non-embeddable element.

⁵² Several times in the songs of Demodocus in *Odyssey* 8.

⁵³ As at *Il.* 14.280, τελευτήσεν τε τὸν ὄρκον (she made her oath a complete thing).

which by definition means that it has proportionately more directives than direct speech does. Indirect speech almost always presents directives, while speech mentions present directives either slightly more or slightly less commonly than direct speech does. In every mode of representing speech, the *Iliad* consistently has a higher proportion of directives than the *Odyssey*.

Just as directives are more common across the speech representational spectrum in the *Iliad* than they are in the *Odyssey*, the *Odyssey* has more assertives than the *Iliad* does in both non-direct and direct speech.⁵⁴ Moreover, where the context allows us to identify the particular kind of assertive speech, non-direct speech in the *Odyssey* features the same kinds of assertives as direct speech does. Two songs of Demodocus are narrated at length in indirect speech in *Odyssey* 8, and we find mentions of Phemius's songs as well (*Od.* 1.155, 1.325, 17.262). The *Iliad*, on the other hand, makes two brief mentions of song in non-direct speech⁵⁵ and never quotes directly anyone singing. This suggests that although song clearly must have an audience to interact with the singer, it is not a conversational exchange. If the interaction of the audience and the singer during song were a kind of conversation, it would not be suitable for reporting in non-direct speech. Informational messages, which occur regularly in the *Odyssey* but almost never in the *Iliad*,⁵⁶ appear in the *Odyssey* in both direct and non-direct forms.⁵⁷

In other words, although there are some types of speech that are restricted to direct reporting, there are no types of speech that are restricted to non-direct reporting. Non-direct speech is not used for *different* types of moves than direct speech. It is used for a subset of the same kinds of moves that appear in direct speech. In each poem, the same specific types of speech that often occur in direct speech occur in non-direct speech (lots of directives in the *Iliad*; more assertives in the *Odyssey*). This shows that direct and non-direct speech complement each other as part of a consistent speech representational system, in which characters have basically the same kinds of things to say whether they are quoted directly or non-directly. At the same time, this sys-

⁵⁴ In non-direct speech, the *Odyssey* has six assertives in indirect speech and fifteen as speech mention. The *Iliad* has three assertives in indirect speech and five as speech mention. For citations, see notes 45 and 46.

⁵⁵ The Greeks sing the paean at 1.473, and Achilles sings when the embassy arrives (9.189).

⁵⁶ The only such message comes to Achilles via Antilochus to tell him that Patroclus is dead (*Il.* 18.18–21).

⁵⁷ Penelope keeps abreast of the situation on Ithaca largely through messages from heralds and servants. Some of these are quoted directly, e.g. 16.337, and some are not, e.g. 16.412.

tem is flexible enough to show the characters of the *Iliad* talking noticeably differently from the ones in the *Odyssey* across the speech representational spectrum. Such a combination of flexibility and consistency is exactly what one would hope to find in a functioning, effective narrative system.

Like the moves themselves, verbs that introduce directive moves precede both direct and non-direct speech, while verbs that generally introduce replies in directly quoted conversation almost never introduce non-direct speech. Many directives in direct speech are conveyed syntactically, through the mood of the verb in the speech that gives the directive, and are not introduced by verbs with an explicit ordering force.⁵⁸ Sometimes, however, a verb with the specific meaning “order” introduces a directive in direct speech. *κελεύω*, the most common verb for introducing directives, gives directives in both direct speech and indirect speech. In addition, both characters and the main narrator use *κελεύω* to refer to directives. This shows that directives have a basic consistency not only across the speech representational spectrum, but also across different levels of narration.

FUNCTIONS AND EFFECTS OF NON-DIRECT SPEECH

Returning to the question with which I began, how do directives in direct speech differ from directives that are represented in non-direct modes? Or, to put it another way, why are there so many directives in *direct* speech in the Homeric epics? Any of the three modes of speech representation can convey the desired action and the directive force. Turning de Jong’s observation that “indirect speech forms the exception to the rule of direct speech” (2004: 115) on its head, we should rather ask the question, why is direct speech so strongly the rule?⁵⁹ Why are there any quoted directives at all like *Iliad* 18.392, “Ἡφαιστε πρόμολ’ ὦδε· Θέτις νύ τι σεῖο χατίζει (Hephaistos, come this way; here is Thetis, who has need of you) or *Odyssey* 7.342, ὄρσο κέων, ὃ ξεῖνε· πεποίηται δέ τοι εὐνή (Up, stranger, so you can go to rest. Your bed is made for you)? Why are these extremely short and apparently unimportant speeches not given indirectly instead? Why are there so many directives that quote not only the force of the directive itself, but also the rationale for it, the background that gives the speaker the right to make the directive, and so forth?

⁵⁸ Of the eight directives in *Od.* 1, all but two are introduced by formulaic reply verses such as 1.63, τὴν δ’ ἀπαμειβόμενος προσέφη νεφεληγερέτα Ζεὺς (then in turn Zeus who gathers the clouds made answer), which introduces a proposal to Athena.

⁵⁹ Collins 2001: 51 points out that “the notion of default modes is at best an oversimplification and often an illusion; putatively ‘basic’ modes have pragmatic rationales.”

Some speeches represent the speaker obeying or carrying out a directive given in a previous speech. For instance, in the fighting in *Iliad* 5, Zeus somewhat disgustedly promises the wounded Ares that however much he may dislike him, he will not allow Ares to suffer from his wounds (889–98). In indirect speech, Zeus then orders Paeon to heal Ares (Παιήον’ ἀνώγειν ἰήσασθαι [he told Paeon to heal him], 899). Here Zeus carries out his promise to heal by means of an intermediary, and the instructions he gives to the intermediary in order to do this have no expressive or conversational value of their own. Where a character speaks as a way of realizing a previous directive or statement, such speeches are often given indirectly as one of a series of actions.

On the battlefield, even direct speech normally acts as both speech and action, in that warriors attack one another both verbally and physically at the same time and verbal attacks are clearly an important part of a warrior’s arsenal.⁶⁰ This is the broader framework within which to locate exhortation, the only kind of directive that occurs regularly in both direct and non-direct speech forms. Directly quoted exhortations show exhortation as a move that highlights the relationship between the speaker and his addressees. These directly quoted speeches always contain a number of expressive features, such as direct address to the men being exhorted and emotional appeals to continue to fight. For example, Hector calls on the Trojans by name to fight on in order to achieve renown (*Iliad* 11.285–91):

Τρωσί τε καὶ Λυκίοισιν ἐκέκλετο μακρὸν αὔσας·
 “Τρῶες καὶ Λύκιοι καὶ Δάρδανοι ἀγχιμαχηταί,
 ἄνδρες ἔστε, φίλοι, μνήσασθε δὲ θούριδος ἀλκῆς.
 οἶχετ’ ἀνὴρ ὤριστος, ἐμοὶ δὲ μέγ’ εὖχος ἔδωκε
 Ζεὺς Κρονίδης· ἄλλ’ ἰθὺς ἐλαύνετε μώνυχας ἵππους
 ἰφθίμων Δαναῶν, ἵν’ ὑπέρτερον εὖχος ἄρῃσθε.”
 “Ὡς εἰπὼν ὄτρυνε μένος καὶ θυμὸν ἐκάστου.

He called out in a great voice to Trojans and Lykians:
 “Trojans, Lykians and Dardanians who fight at close quarters,
 be men now, dear friends, remember your furious valour.
 Their best man is gone, and Zeus, Kronos’ son, has consented
 to my great glory; but steer your single-foot horses straight on
 at the powerful Danaans, so win you the higher glory.”
 So he spoke, and *stirred* the spirit and strength in each man.

⁶⁰ For speech as a form of attack, see Fenik 1968 on the typical elements in battle, including speeches; Martin 1989 on how various genres of Homeric speech are constructed and used by individual characters, including verbal attacks; and Parks 1990 on speech and fighting.

The vocative in verse 286 does not add clarity for the external audience, as the narrator names the addressees in the previous verse. It creates a connection between Hector and his men. This particular appeal combines a regularly repeating verse telling the men to be brave (287) with a more specific command to drive toward the Greeks in order to win glory. A second repeating verse says that the exhortation succeeded and the men were encouraged. The verb ὀτρύνω, which is used in verse 291 to describe what Hector successfully did with his exhortation, appears with non-direct exhortations as well. These non-direct exhortations cast what the speaker does as one kind of battlefield action in which the relationship between the speaker and his men, or the particular expressive elements he uses to appeal to them, do not appear. When Hector exhorts his men in response to a rebuke from Sarpedon (5.496, ὀτρύνων μαχέσασθαι [stirring men up to fight]), he also jumps down from his chariot with his armor and brandishes his spear (494–95). Here, Hector fights partly by urging others to fight, and his exhortation is one action among several.

Speeches to people whose entire function is to receive and carry out directives are rarely quoted directly: heralds (particularly when being ordered to summon an assembly), maids and/or servants performing household chores, and charioteers are regular addressees of indirect speech. These characters, like Paeon in *Iliad* 5, have no relationship with the people who address them. They are tools with which to accomplish certain common functions. Named servants, however, like Eumaeus and Euryclea, have significant relationships with the main characters and play active roles in the unfolding drama, and these characters very rarely speak or get addressed indirectly.⁶¹ Nausicaa seems to treat her maids as companions as much as friends, even though they do not have names or any individuality to speak of. She explains and justifies an order to them at some length (6.199–210), which is more characteristic of orders between equals than of the discourse between a character and an unnamed group of servants. She also talks to them about her feelings, speaking movingly about her desire for a husband like Odysseus before ordering them to feed the stranger (239–46). Similarly, Odysseus is quoted directly when he asks them not to watch him apply the olive oil they give him for bathing (6.218–22). Herald, too, sometimes have names and take part in conversation. Idaeus, Priam's herald, on his own initiative tells Ajax and Paris to stop fighting in *Iliad* 7 (279–82). When one of the participants in a speech is a servant of some kind, it is not the speech per se but the identity of the addressee and his relationship—or lack thereof—to the speaker that determines the form of the speech.

⁶¹ Eumaeus is addressed indirectly five times, Euryclea only once.

Non-direct speech can be used to represent speech between two named individuals to de-emphasize the speech in favor of direct speeches nearby. This happens in clusters at several particularly dramatic points in the *Iliad*. Partly by means of indirect speech, Patroclus stays in the background during the embassy in Book 9, temporarily playing the role of a servant. At this point, the story and the direct speech focus on Achilles' relationships with his comrades who have arrived to try to persuade him to return to the fighting, rather than on his deep bond with Patroclus. When the embassy arrives, Achilles tells Patroclus in indirect speech to make a sacrifice as part of welcoming the guests (9.219–20). After the embassy, Patroclus orders the maids and comrades of Achilles to make a bed for Phoenix, also in indirect speech (9.658–59). Here Patroclus simply carries out the routine duties of hospitality that regularly occur in indirect speech.

In contrast, several non-direct speeches in Book 11 throw the spotlight on Patroclus in the series of speeches that set in motion his ultimately fatal venture onto the battlefield to fight in place of Achilles. These non-direct speeches consistently occur within conversations that otherwise are quoted directly, so that Patroclus appears to take the initiative even in conversations where in fact he responds to requests or overtures by someone else. For instance, when Achilles calls for Patroclus to find out what is happening on the battlefield, προσέειπε appears as a speech mention. This is the only occurrence of προσέειπε with a non-direct form of speech representation out of nearly two hundred instances of this verb in the Homeric epics (*Iliad* 11.602–606):

αἶψα δ' ἑταῖρον ἐὼν Πατροκλῆα προσέειπε,
φθελγόμενος παρὰ νηός· ὃ δὲ κλισίῃθεν ἀκούσας
ἐκμολεν ἶσος Ἄρηϊ, κακοῦ δ' ἄρα οἱ πέλεν ἀρχή.
τὸν πρότερος προσέειπε Μενoitίου ἄλκιμος υἱός·
“τίπτέ με κικλήσκεις Ἀχιλεῦ; τί δέ σε χρεῶ ἐμεῖο;”

At once he *spoke* to his own companion in arms, Patroklos,
calling from the ship, and he heard it from inside the shelter, and came out
like the war god, and this was the beginning of his evil.

The strong son of Menoitios spoke *first*, and addressed him:

“What do you wish with me, Achilleus? Why do you call me?”

Patroclus's response to Achilles' summons is quoted directly, and he is described with the adjective πρότερος, implying that he was the first to speak. In fact, he was only the first to be quoted directly, and his speech—just one verse in which he asks why Achilles has called him—is no more or less important or interesting than the request that precedes it. By using both indirect and direct speech in one conversation, the narrator presents Patroclus as the

“first” speaker although in fact he is responding to a summons. This mode of representation implies that in a larger sense, Patroclus actively takes the initiative in his own doom.⁶² The representation of speech here, in fact, serves an analogous function to the narrator’s unusually expressive aside in verse 604. In this conversation, indirect speech de-emphasizes one speech in order to make another speech more prominent. Because both speeches appear to be equally important (or unimportant) from an objective point of view,⁶³ we can see this effect particularly clearly in this conversation,

When Patroclus goes to Nestor, Nestor’s invitations and hospitality appear indirectly while Patroclus responds directly. Nestor invites Patroclus to be seated (646), a kind of speech which is quoted directly elsewhere. A comparably brief invitation appears in direct speech in *Odyssey* 16, when Telemachus invites his “guest,” the disguised Odysseus, to sit down (44–45).

ἦσο, ξεῖν· ἡμεῖς δὲ καὶ ἄλλοθι δῆομεν ἔδρην
σταθμῷ ἐν ἡμετέρῳ· παρὰ δ’ ἀνὴρ, ὃς καταθήσει.

No, sit, *my friend*, and we shall find us another seat, here
in our own shelter; the man is here who will lay it for us.

Here direct speech, and in particular the vocative ξεῖν’, highlights the gulf between Telemachus’s manner of speaking to his unknown visitor and the identity of this visitor. In *Iliad* 11, on the other hand, Nestor’s indirectly quoted invitation serves as a prelude or backdrop for Patroclus to take the initiative again. First, Patroclus refuses the invitation (οὐχ ἔδος ἐστὶ, γεραῖε διοτρεφές, οὐδέ με πείσεις [No chair, aged sir beloved of Zeus. You will not persuade me], 648). More generally, he presents his errand from Achilles in the first direct speech in the conversation rather than as a response to a question from Nestor.

Several non-direct speeches that occur alongside direct speeches focus attention on the grieving Achilles and his laments after Patroclus has been killed. For instance, in Book 18, after his first lament, Achilles indirectly tells his comrades to heat water with which to bathe Patroclus in one of only two non-direct speeches in the Book (18.343–45).⁶⁴

⁶² Nagy 1979: 293–94 connects Patroclus’s doom with the expression “equal to Ares,” which describes Patroclus both here, ἴσος Ἄρῃ, and at 16.784, ἀτάλαντος Ἄρῃ.

⁶³ It is tempting to quote the King of Hearts from *Alice in Wonderland* here, “important—unimportant—unimportant—important.”

⁶⁴ Hephaestus addresses his bellows in the other one (18.469), a speech with necessarily limited—not to say nonexistent—conversational possibilities.

ὥς εἰπὼν ἐτάροισιν ἐκέκλετο δῖος Ἀχιλλεύς
ἀμφὶ πυρὶ στήσαι τρίποδα μέγαν, ὄφρα τάχιστα
Πάτροκλον λούσειαν ἀπο βρότον αἱματόεντα.

So speaking brilliant Achilles gave orders to his companions
to set a great cauldron across the fire, so that with all speed
they could wash away the clotted blood from Patroklos.

This indirect order stays in the background compared to the extremely expressive directly quoted lament that precedes it (324–42). At the same time, in a highly emotional context, it maximizes the expressive potential of non-direct speech by following the patterns of direct speech much more closely than most directives in indirect speech. It includes a superlative (an expressive feature insofar as it presents the judgment of the speaker about the action) and a purpose clause giving the speaker's reason for wishing the order to be done. In all of these examples, de-emphasizing non-direct speech occurs at important junctures in the story to make a positive contribution to the telling of the story, not simply to relegate obviously peripheral speeches to the background.

De-emphasizing non-direct speech in the *Odyssey* occurs less often and at less crucial points in the story, but we do find it here and there. One of the two non-direct questions in the *Odyssey* helps to portray the suitors in a negative light. This is particularly striking because questions so rarely appear in non-direct speech, and this is the only question in the Homeric epics to contain a true indirect question in a subordinate clause rather than simply mentioning that a question was asked. When the disguised Odysseus first comes to his palace on Ithaca, the suitors ask each other questions about the newly arrived beggar in an apparently sympathetic manner (*Odyssey* 17.365–69).

βῆ [Odysseus] δ' ἵμεν αἰτήσων ἐνδέξια φῶτα ἕκαστον,
πάντοσε χεῖρ' ὀρέγων, ὡς εἰ πτωχὸς πάλαι εἴη.
οἱ δ' ἐλεαίροντες δίδοσαν, καὶ ἐθάμβεον αὐτὸν,
ἀλλήλους τ' εἵροντο, τίς εἴη καὶ πόθεν ἔλθοι.
τοῖσι δὲ καὶ μετέειπε Μελάνθιος, αἰπόλος αἰγῶν·

He went on his way, from left to right, so to beg from each man,
reaching his hand out always, as if for a long time he had been
a beggar, and they took pity and gave, and they wondered at him;
they asked each other what man he was, and where he came from.
But now Melanthios, the goat-herding man, said to them:

Here the suitors behave appropriately toward Odysseus. When he goes among them begging, they pity him, give him food, and ask each other who he is and where he came from. Throughout the *Odyssey*, this question is routinely asked

(always directly in other instances) by well-behaved hosts toward strangers newly arrived in their homes.⁶⁵ Here, uniquely, the well-behaved questioners are not the main focus of the guest's arrival. Instead, the polite suitors provide a contrasting backdrop for Antinous, who is told by Melantheus that Eumaeus has introduced the beggar and who then rebukes Eumaeus for bringing this beggar among them (370–79). Although the suitors are capable of proper behavior, and they appeal fruitlessly to Odysseus to spare their lives because Antinous was really responsible for all the wrongdoing (22.45–59), ultimately Antinous has the last word both here and throughout the *Odyssey*.

If we put aside the question of whether the *Odyssey* 23.296 is the πέρας or limit of the poem and assume all of Book 23 to be part of its structure,⁶⁶ perhaps the most striking example of non-emphatic indirect speech occurs when Odysseus and Penelope, resting after their lovemaking, tell each other about their experiences during their separation. This appears to turn to advantage the necessity of not boring the audience by quoting Odysseus directly when he tells Penelope about adventures that the audience has already heard about in detail. Indirect speech here not only serves the external audience, but it has a narrative function as well: it gives the couple some privacy. Although the skilled and wary sparring of husband and wife before they recognize each other and the first flush of their joy in being reunited are quoted directly, their pillow talk is not. At the same time, the extremely long and detailed indirect speech allows the audience to get some sense of the way that Odysseus chooses to present his adventures to Penelope, to notice how he tailors what he says to his audience, and to compare that to narratives that tell the same story elsewhere in the poem. For example, he either minimizes or omits his dalliances along the way with Calypso, Circe, and Nausicaa.⁶⁷ Here, indirect speech does not de-emphasize a particular speech in order to highlight more strongly a direct speech in the immediate vicinity. Instead, this passage draws on two functions of indirect speech at once. First, it minimizes repetition for a speech already given in a similar form elsewhere. Second, it puts into the background not one particular speech in relation to those surrounding it—there is no direct speech between the reunion and the next morning—but the entire scene. The expressive features of sexual encounters are never given in direct speech

⁶⁵ Although elsewhere, the questioner speaks directly to the new arrival rather than about him, cf. de Jong 2001: 425.

⁶⁶ See Heubeck in Russo, Fernandez-Galiano and Heubeck 1992: 342–45 for discussion and bibliography on this issue, ultimately defending the end of the poem.

⁶⁷ de Jong 2001: 563 provides a concise and helpful overview of how Odysseus tells his own story to Penelope differently from the way he tells it to the Phaeacians, or the way the narrator tells it to the audience.

in Homeric poetry, although there are plenty of bedroom scenes in which lovers might be quoted directly if this were deemed suitable.⁶⁸ These lovers, too, are not quoted directly, but indirect speech allows the audience to hear in some detail about the parts of the conversation of Penelope and Odysseus that are appropriate for the audience to be told.

In all these examples, then, indirect speech affirmatively de-emphasizes a speech; it does not passively reflect an obvious or inherent lack of importance in the speeches that are represented this way. This shows that indirect speech has specific qualities distinct from those of direct speech that contribute positively to the narrative, even though the main narrator chooses the qualities belonging to direct speech the vast majority of the time.

DIRECT SPEECH WITHIN A SPEECH REPRESENTATIONAL SPECTRUM

Non-direct forms of speech very rarely include expressive elements, and the situations in which non-direct speech regularly occurs are those that have the most minimal expressive possibilities. Let us now look at two examples of directives given in direct speech in order to see just how ubiquitous expressivity is when characters are quoted directly. As Nestor sends Telemachus on his way to Menelaus in *Odyssey* 3, he tells his sons to hitch up the horses to Telemachus's wagon. This very short speech might well have appeared in a non-direct form if Nestor were telling servants to do the work. If his own sons hitch up the wagon, however, that shows the family engaged in giving hospitality to Telemachus. In the space of just two verses, several expressive features—most of which are impossible in non-direct speech modes—depict Nestor as a loving father to his sons and a considerate host to Telemachus (*Odyssey* 3.475–76).

παῖδες ἐμοί, ἄγε, Τηλεμάχῳ καλλίτριχας ἵππους
ξεύξαθ' ὑφ' ἄρματ' ἄγοντες, ἵνα πρήσσησιν ὁδοῖο.

Come now, my children, harness the bright-maned horses under
the yoke for Telemachos so that he can get on with his journey.

The first-person possessive adjective ἐμοί, which is not found outside direct speech, underlines the relationship between Nestor and his sons, adding one more detail to the harmonious picture of well-ordered family life in Pylos that begins when Telemachus and Athena arrive to find the Pylions sacrificing to Poseidon (3.5–9). Forms of ἄγω often appear in quoted directives as a

⁶⁸ *Iliad* 14, the exception to this rule, is funny partly because it violates the usual reticence of Homeric poetry at such moments.

sort of semi-exclamation to show urgency or interest, but like all imperatives, these are absent from non-direct speech. Finally, the purpose clause shows that Nestor has in mind the interests of his guests rather than (for example) his own convenience.⁶⁹ While purpose clauses often express the reason for a directive in direct speech, they almost never appear in non-direct directives. Reasoning by a character, like exclamations and direct address, is a expressive feature.

In contrast, when Hector commands his brother Cebriones to hold the reins of his chariot, there is only one expressive word in the order, which is given indirectly: Κεβριόνην δ' ἐκέλευσεν ἀδελφεὸν ἐγγὺς ἐόντα / ἵππων ἥνι' ἐλεῖν (he called to his *brother* Kebriones who stood near to take up / the reins of the horses, *Iliad* 8.318–19). Words indicating family relationships have expressive force,⁷⁰ although the word ἀδελφεός, unlike Nestor's ἐμοί, could be used by anyone to describe the relationship between Hector and Cebriones. Indeed, as this is the first appearance of Cebriones in the poem, he may be described as Hector's brother simply so that the audience knows who he is. So, while it may appear at first glance that Nestor's short command makes no particular narrative contribution to the poem, in fact, much of the language in these two verses is expressive and represents the character of Nestor as a man who loves his sons and has a lively interest in the well-being of his guests. Most of this language would be simply impossible in non-direct speech; a purpose clause explaining the reason or goal behind an order, while not unknown in non-direct speech, is very uncommon. These expressive features are just as important in this speech as the order itself. Contrasting a brief speech like this one with an almost equally brief indirect command to the same effect shows that expressive features are everywhere even in the shortest and most routine speeches.

In longer speeches, of course, significant portions of the speech show the personality of the character speaking and other emotional features of the situation.⁷¹ Previous analyses, however, have not considered how important expressive features like vocatives, exclamations, and apparently unremarkable syntactical structures like direct questions are in creating the emotions and personalities that emerge from the speeches in Homeric poetry. Another father

⁶⁹ Here we may contrast the behavior of Menelaus, who persists in pressing Telemachus to stay longer with him after Telemachus has told him he wishes to go home and Menelaus himself has criticized a host who keeps a guest against the guest's wishes, *Od.* 15.64–91.

⁷⁰ Fludernik 1993: 228 includes words of family relationship in a list of “areas of subjectivity.”

⁷¹ Lohmann 1970 *passim* and Martin 1989: 146–205 have particularly valuable discussions of these qualities in individual speeches in the *Iliad*.

giving an order to his sons about a wagon, this time Priam telling his sons to outfit him for his ransoming trip to the Greek camp, has a representative assortment of such features (*Iliad* 24.253–64).

σπεύσατέ μοι κακὰ τέκνα κατηφόνες· αἴθ' ἅμα πάντες
 Ἔκτορος ὠφέλετ' ἀντὶ θεῆς ἐπὶ νηυσὶ πεφάσθαι.
 ὦ μοι ἐγὼ πανάποτμος, ἐπεὶ τέκον υἱὰς ἀρίστους
 Τροίῃ ἐν εὐρείῃ, τῶν δ' οὐ τινὰ φημι λελεῖσθαι,
 Μήστορά τ' ἀντίθεον καὶ Τρωῖλον ἵπποχάρμη
 Ἔκτορά θ', ὃς θεὸς ἔσκε μετ' ἀνδράσιν, οὐδὲ ἔφκει
 ἀνδρός γε θνητοῦ πάϊς ἔμμεναι ἀλλὰ θεοῖο.
 τοὺς μὲν ἀπώλεσ' Ἄρης, τὰ δ' ἐλέγχεα πάντα λείλειπται,
 ψεῦσταί τ' ὀρχησται τε, χοροῖτυπῆσιν ἄριστοι,
 ἀρνῶν ἢ δ' ἐρίφων ἐπιδήμιοι ἀρπακτῆρες.
 οὐκ ἂν δὴ μοι ἄμαξαν ἐφοπλίσσαιτε τάχιστα,
 ταῦτά τε πάντ' ἐπιθεῖτε, ἵνα πρήσσωμεν ὁδοῖο;

Make haste, wicked children, my disgraces. I wish all of you
 had been killed beside the running ships in the place of Hektor.
 Ah me, for my evil destiny. I have had the noblest
 of sons in Troy, but I say not one of them is left to me,
 Mestor like a god and Troilos whose delight was in horses,
 and Hektor, who was a god among men, for he did not seem like
 one who was child of a mortal man, but of a god. All these
 Ares has killed, and all that are left me are the disgraces,
 the liars and the dancers, champions of the chorus, the plunderers
 of their own people in their land of lambs and kids. Well then,
 will you not get my wagon ready and be quick about it,
 and put all these things on it, so we can get on with our journey?

Priam, like Nestor, begins his order with a direct address to his children as his children, but the bulk of his speech abuses and criticizes them. His wish in 253–54—a type of emotive move that never appears in non-direct speech modes—develops at more length how negatively he feels toward these children and makes clear that he is angry with them because they are still alive.

Priam dwells at length on how inferior these children are to the superior siblings who have been killed in battle (257–62). His disgust with them leads effectively to the impatient question in which he orders his sons to prepare his wagon for the journey to ransom their lamented brother Hector (263–64). Direct questions containing a potential optative, which occur occasionally in Homeric poetry to represent requests, are impossible in non-direct speech. Although elsewhere, requests imply deference or politeness toward an ad-

dressee who has more status than the speaker,⁷² after Priam's critical remarks about his sons, this request comes out sounding impatient rather than respectful. In particular, the superlative τάχιστα (263) implicitly rebukes the feckless survivors for not having outfitted the wagon already. The end of the speech, particularly in comparison to Nestor's similar command to his sons, once again underlines the separation between Priam's interests and his sons'. The purpose clause ἵνα πρήσῃσιν ὁδοῖο at the end of Nestor's order (3.476) shows that he and his sons are both engaged in forwarding the interests of their guest, Nestor by giving orders and the sons by carrying these orders out. Priam's explanatory purpose clause ἵνα πρήσωμεν ὁδοῖο forcefully excludes the sons from their father's goals because the first person plural πρήσωμεν includes not only Priam, but also his herald. The sons are to be left behind, and must be scolded in order to align their interest with their father's to even the moderate extent of preparing his wagon for the trip.

Thus, we appreciate more fully how both non-direct and direct speech in Homeric poetry contribute to the telling of the story if we understand that both have complementary roles to play in a speech representational spectrum. We also realize that orders and other forms of directives are the most common type of move not only in non-direct speech, but in direct speech as well. Although both the *Odyssey* and the *Iliad* have more directives than any other type of move, directives are more common in the *Iliad* than they are in the *Odyssey*; conversely, the *Odyssey* contains more conversation than the *Iliad* does. So, although both poems have a broadly similar "Homeric" speech representational spectrum, they use this spectrum somewhat differently to reflect the different concerns of the two poems. The *Iliad*, to some degree, is about trying to get other people to do what you want; the *Odyssey*, on the other hand, has a hero whose success consists largely of finding out the information he would like to know.

Non-direct forms of speech differ from direct speech primarily because they lack the ubiquitous expressive features that characterize direct speech. This lack of expressivity may appear when the speaker and addressee do not have an emotional relationship (as with heralds and other servants); when a direct speech with basically the same content is close to a non-direct speech; or when the speech in question represents an action by the speaker more than a speech. In fact, lack of expressivity may be a desirable quality: it can put a speech into the background in relation to other speeches near by in order to

⁷² As when Nausicaa asks Alcinous to outfit a wagon for her so that she can do laundry (*Od.* 6.57–65). Here the optative shows that Nausicaa feels embarrassed about mentioning the real reason for her request—her own possible marriage—as well as her deference for her father.

emphasize the characters or speeches that are quoted directly. In these cases, it is untrue to say that the speeches not quoted are rendered indirectly because they are unimportant.⁷³ They are (comparatively) unimportant because they are not quoted directly. Direct speech, the complement of non-direct speech, is bursting with expressive features, even in apparently brief and colorless directives that seem to lack emotional content. Direct speech occurs as often as it does in Homeric epic because the poems put a premium on this expressive capacity. Although the vocatives, deictic pronouns, purposes clauses and so forth of direct speech may seem routine, this routine is one of the most important narrative features that makes the Homeric poems the emotional powerhouses they are.

WORKS CITED

- Allen, T. W., ed. 1917. *Homeri Opera* Volume III. Oxford: Oxford University Press.
- . 1918. *Homeri Opera* Volume IV. Oxford: Clarendon Press.
- Banfield, A. 1982. *Unspeakable Sentences: Narration and Representation in the Language of Fiction*. Boston: Routledge & Kegan Paul.
- Bassett, S. E. 1938. *The Poetry of Homer*. Berkeley: University of California Press.
- Benveniste, E. 1971. *Problems in General Linguistics*. Trans. Mary Elizabeth Meek. Coral Gables: University of Miami Press.
- Bers, V. 1997. *Speech in Speech: Studies in Incorporated Oratio Recta in Attic Drama and Oratory*. Lanham: Rowman and Littlefield.
- Cole, P. and J. L. Morgan, eds. 1975. *Syntax and Semantics*. Volume 3: Speech Acts. New York: Academic Press.
- Collins, D. 2001. *Reanimated Voices: Speech Reporting in a Historical-Pragmatic Perspective*. Amsterdam: John Benjamins Publishing Co.
- de Jong, I. J. F. 1985. "Eurykleia and Odysseus' Scar: *Odyssey* 19.393–466." *CQ* 35: 517–18.
- . 2001. *A Narratological Commentary on the Odyssey*. Cambridge: Cambridge University Press.
- . 2004. *Narrators and Focalizers: The Presentation of the Story in the Iliad*. 2nd ed. London: Bristol Classical Press.
- Edmondson, W. 1981. *Spoken Discourse: A Model for Analysis*. London: Longman.
- Fenik, B. 1968. *Typical Battle Scenes in the Iliad: Studies in the Narrative Techniques of Homeric Battle Description*. Wiesbaden: Franz Steiner Verlag.
- Fludernik, M. 1993. *The Fictions of Language and the Languages of Fiction*. London: Routledge.
- Friedrich, R. 2002. "'Flaubertian Homer: The *Phrase Juste* in Homeric Diction." *Arion* 10: 1–13.

⁷³ de Jong 2004: 116: "a third ground for summarizing arises when the content of the speech is not deemed important enough to be quoted in full."

- Genette, G. 1980. *Narrative Discourse: An Essay in Method*. Trans. J. E. Lewin. Ithaca: Cornell University Press.
- Homer. 1951. *The Iliad of Homer*. Trans. R. Lattimore. Chicago: University of Chicago Press.
- . 1965. *The Odyssey of Homer*. Trans. R. Lattimore. New York: Harper Collins Publishers.
- Kroon, C. 1995. *Discourse Particles in Latin: A Study of Nam, Enim, Autem, Vero and At*. Amsterdam: J. C. Gieben.
- Leech, G. N. and M. H. Short. 1981. *Style in Fiction: A Linguistic Introduction to English Fictional Prose*. London: Longman.
- Li, C. N. 1986. "Direct and Indirect Speech: A Functional Study." In Coulmas, F. ed. *Direct and Indirect Speech*. Berlin: Mouton de Gruyter. 29–45.
- Lohmann, D. 1970. *Die Komposition der Reden in der Ilias*. Berlin: Walter de Gruyter & Co.
- Martin, R. P. 1989. *The Language of Heroes: Speech and Performance in the Iliad*. Ithaca: Cornell University Press.
- McHale, B. 1978. "Free Indirect Discourse: A Survey of Recent Accounts." *Poetics and Theory of Literature* 3: 249–87.
- Munro, D. B. 1998. *Homeric Grammar*. London: Bristol Classical Press.
- Munro, D. B., and T. W. Allen, eds. 1920. *Homeri Opera* Volumes I and II. Oxford: Clarendon Press.
- Nagy, G. 1979. *The Best of the Achaeans: Concepts of the Hero in Archaic Greek Poetry*. Baltimore: Johns Hopkins University Press.
- Parks, W. 1990. *Verbal Dueling in Heroic Narrative: The Homeric and Old English Traditions*. Princeton: Princeton University Press.
- Pearce, T. E. V. 1996. "The Imperative Infinitive in Homer, with Special Reference to A 20." *Mnemosyne* 49: 283–97.
- Richardson, S. 1990. *The Homeric Narrator*. Nashville: Vanderbilt University Press.
- Rimmon-Kenan, S. 2002. *Narrative Fiction: Contemporary Poetics*. 2nd ed. London: Routledge.
- Risselada, R. 1993. *Imperatives and Other Directive Expressions in Latin: A Study in the Pragmatics of a Dead Language*. Amsterdam: J. C. Gieben.
- Russo, J. A., Fernandez-Galiano, M. and A. Heubeck. 1992. *A Commentary on Homer's Odyssey Volume III (Books XVII–XXIV)*. Oxford: Clarendon Press.
- Sadock, J. M. 1974. *Toward a Linguistic Theory of Speech Acts*. New York: Academic Press.
- Sadock, J. M. and A. M. Zwicky. 1985. "Speech Act Distinction in Syntax." In Shopen, T. ed. *Language Typology and Syntactic Description*. Volume I: Clause Structure. Cambridge: Cambridge University Press. 155–96.
- Searle, J. R. 1976. "A Classification of Illocutionary Acts." *Language in Society* 5: 1–23.
- Sternberg, M. 1982a. "Point of View and the Indirections of Direct Speech." *Language and Style* 15: 67–117.
- . 1982b. "Proteus in Quotation-Land: Mimesis and the Forms of Reported Discourse." *Poetics Today* 3: 107–56.