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# Narratological Theory on Speech

*Mathieu de Bakker and Irene de Jong*

## Introduction

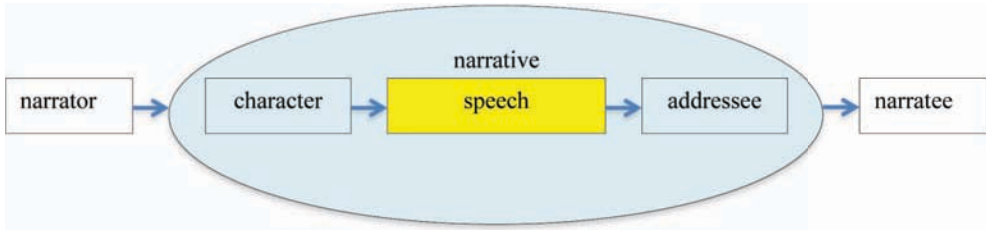
In the opening verse of the *Iliad* the narrator asks the Muse to tell him about the wrath of Peleus' son Achilles. We thereby immediately gather that the narrator's voice is not the only one that will be heard. Instead, once we pass the question of who of the gods was responsible for bringing Achilles and Agamemnon into conflict (*Il.* 1.7), it is as if we listen to Muse and narrator singing jointly, their voices effectively blending so that the subsequent tale is endowed with divine authority. Their duet soon gives way to other voices. We listen to Chryses' request to ransom his daughter (*Il.* 1.17–21), which is met by approval from all the Achaeans (*Il.* 1.22–23), except for Agamemnon, who harshly rebukes Apollo's priest (*Il.* 1.26–32). We witness the priest's prayer to Apollo (*Il.* 1.37–42), and after a brief description of the plague sent by that god, we are plunged into the next assembly scene, and hear Achilles' request for advice from a seer so that Apollo can be appeased (*Il.* 1.59–67). The stage is set for confrontation, fleshed out in the following scene (*Il.* 1.68–305), in which we listen to the voices of Calchas (twice), Achilles (seven times), Agamemnon (four times), Athena and Nestor.

The most ancient specimen of extant Greek narrative already testifies to its typical multi-voiced nature, with the narrator neatly distinguishing between his own words and those of his characters in speeches. We encounter this feature throughout Greek literature, and in a great variety of forms, from highly stylized public speeches such as presented by Thucydides in his *Histories*, to the informal, private conversations as found in the narratives of Xenophon's *Cyropaedeia* or the Greek novels. Even historians like Polybius and Diodorus, who are critical of the device, give the floor to their characters. Most Greek authors however use them liberally, and sometimes even embed them in other speeches (the *speech-in-speech device*), as exemplified by the speeches in Odysseus' narrative to the Phaeacians.<sup>1</sup>

1 For speech in speech as a feature of drama, philosophical dialogue and oratory, see Bers 1997.

This volume sets out to describe and discuss the narratological device of *speech* in the narratives or narrative parts of Greek literature. The word ‘speech’ has, pending its context, many shades of meaning. Most English speakers will associate it with words of at least a certain length that are spoken in some kind of public and/or ceremonial setting, such as a parliament, a demonstration, a wedding or a funeral. And indeed, in ancient Greek narrative many speeches of this kind are found, which may not surprise us given the importance that was attached to public speaking in the ancient world. However, one only needs to bring to mind the intimate setting of Socrates’ conversation with Euthyphron or Herodotus’ account of the pillow-talk of Darius and Atossa (Hdt. 3.134), to realize that, in Greek literature, spoken words offer themselves in all forms and all kinds of situations, and that focusing upon the larger public speeches would exclude much interesting material.

We therefore propose to define ‘speech’ in terms of its *narratological status*, as referring to every occasion in a narrative where a narrator (normally, but not exclusively, via a verb of speaking) indicates that a character speaks (or writes) any kind of discourse to another character in that narrative (the addressee). The figure below illustrates how, in this definition, a speech is embedded in a narrative:



In this volume, we include within this definition any speech that a character addresses to him or herself, such as Xenophon’s soliloquy in the *Anabasis* after his dream (Xen. *Anab.* 3.1.13–14, →).<sup>2</sup> A distinction will be made between *soliloquy* (a character addresses himself or herself) and *monologue*, a speech that a character delivers to others, but to which no response is given (or mentioned) in the narrative. Also included in the definition are instances of ‘self-report’, when narrators refer to speeches made by themselves in their narratives. We encounter such speeches especially in oratory and philosophical dialogue.

<sup>2</sup> In antiquity soliloquy was sometimes called *dialogismos* (‘internal consideration’, see Lausberg 1973: 409–410).

## Speech in Ancient Literary Theory

Antiquity did not bequeath us any full theory on speech representation in narrative, but there are interesting (and influential) discussions. Plato, famously, in his *Republic* (3.392c–398b, →) makes Socrates distinguish between narrator-text and character-text, or in his wording between ἀπλή διήγησις ('simple discourse', i.e. when the poet speaks as himself), διήγησις διὰ μιμήσεως ('discourse by way of imitation/by impersonation', i.e. when the poet pretends to be one of his characters), and διήγησις δι' ἀμφοτέρων ('discourse by way of both', i.e. narrative in which speeches are embedded) such as found in Homeric epic.<sup>3</sup> Socrates' distinction is part of an ethical discussion of the kinds of discourse that should be allowed a place within the educative curriculum of the ideal state. Discourse with a plurality of voices is to be rejected as it threatens the unity of the soul that is such a fundamental principle of Plato's philosophy. Also, *mimesis* is to be avoided by the guardians since they (should) feel distaste for imitating base people.

Aristotle appears to follow Plato's distinction in his *Poetics*, but omits his predecessor's ethical judgements. He takes Homer as an example of an author who narrates while 'becoming someone else' (ἕτερόν τι γιγνόμενον, 1448a21–22), as opposed to those who do so 'as themselves and without changing' (ὡς τὸν αὐτὸν καὶ μὴ μεταβάλλοντα, 1448a22–23). Instead of διήγησις, Aristotle uses μίμησις to refer to all kinds of literary discourse (drama included), and indicates 'narrative' specifically with ἀπαγγελία. Both philosophers place narrative with speeches on a scale of increasing dramatization, in-between plain narrative without speeches and drama, which consists only of speeches.

When we turn to Quintilian, we may observe that, in his *Institutio Oratoria*, he uses no fewer than eight ways to indicate speech<sup>4</sup> and recognizes its dramatic function, for instance in the specific case of fictive speeches ascribed to characters in oratory:

*fictiones personarum, quae προσωποποιῶται dicuntur, mire ... cum variant orationem, tum excitant.*

speeches invented by and ascribed to characters (litt. 'impersonations'), which are called 'prosopopoeiae', lend a wonderful variation and animation to an oration.

*Inst.* 9.2.29, tr. Russell 2001, adapted

3 The terms *diegesis* and *mimesis*, as used by Plato and Aristotle, have been much discussed. For specific narratological analyses, see e.g. de Jong 2004 [1987]: 2–5 and Halliwell 2014: 129–137.

4 *sermocinatio* (*Inst.* 9.2.31); μίμησις (*Inst.* 9.2.58), *imitatio morum alienorum* (*Inst.* 9.2.58), *ser-*

Quintilian next points out that the device enables the orator to ‘draw into the open’ (*protrahimus*, *Inst.* 9.2.30) the thoughts of his opponents by way of a soliloquy. He thereby suggests that by ascribing a speech to someone else one can bypass the question of evidence, as the device itself heightens credibility, provided that it is handled with care and in accordance with the character (ἦθος) of the speaker. This type of speech allows an orator to ‘show’, not ‘tell’, and thereby enhances his credibility in an entirely natural manner.<sup>5</sup>

A second function of speeches that ancient literary critics acknowledge is characterization. The following instruction is found in the *Progymnasmata* ascribed to Hermogenes:<sup>6</sup>

In every respect one should guarantee the typical traits that belong to the characters that are presented and the circumstances (σώσεις τὸ οἰκείον πρέπον τοῖς ὑποκειμένοις προσώποις τε καὶ καιροῖς). For the speech of a young man is different from that of an old man, and the speech of someone who is glad, differs from someone who is vexed.<sup>7</sup>

The handbook equates ἦθοποιῖα to character-text, and separates it from προσωποποιῖα (speech ascribed to inanimate objects) and εἰδωλοποιῖα (speech ascribed to the dead).<sup>8</sup> Furthermore, it makes a distinction between soliloquies (ἀπλᾶ ἦθοποιῖαι) and speeches addressed to others (διπλᾶ ἦθοποιῖαι). It is in relation to all these categories that the author—like Quintilian and others—points out the importance of making the speech in agreement with the character of the speaker. This does not merely affect the content: he also relates this principle to aspects of the *elocutio*, such as the phrasing of sentences and the choice of words.

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- mones hominum assimilati* (*Inst.* 9.2.31); δῖα λόγοι (*Inst.* 9.2.31), *prosopopoeia* (*Inst.* 1.8.3; 2.1.2; 3.8.49, 52; 4.1.69, 2.106; 6.1.25; 9.2.29, 31, 37; 11.1.41), *fictio personae* (*Inst.* 9.2.29). See Lausberg 1973: 408–409, for a complete overview of the terms for speech in Latin rhetorical theory.
- 5 Compare Tannen (1982, 1986), who draws similar conclusions in relation to speeches in general in modern American (literary) narratives.
- 6 Hermogenes' treatment of *ethopoeia* became highly influential in the Middle Ages thanks to Priscianus' translation of the *Progymnasmata* (the *Praeexercitamina*). He translates *ethopoeia* with *adlocutio*. See Specht 1986.
- 7 Compare Horace, *Ars Poetica*, 114–118 for a poetical version of this adagium. Lucian makes the same claim in relation to speeches in historiography: μάλιστα μὲν εἰκότα τῷ προσώπῳ καὶ τῷ πράγματι οἰκεία λεγέσθω 'let the words be spoken by all means in accordance with his [the speaker's] character and familiar with the situation at hand' (Lucian, *Hist. Conscr.* 58). See Gray 1987: 469–471 and Schulte-Altdorneburg 2001: 82–91.
- 8 [Herm.] *Prog.* 9.

Rhetorical treatises also point at different types of speech. Cicero, for instance, mentions ‘conversations’ (*colloquia personarum*) among several literary devices that make a narrative ‘smooth’ (*suavis*),<sup>9</sup> and Dionysius of Halicarnassus and Quintilian distinguish between private ‘conversations’ (Lat. *sermones*, Gr. ἡθοποιῖα, διάλογοι) and ‘public speeches’ (Lat. *oratio, contio*, Gr. δημηγορία), as exemplified respectively in Herodotus and Thucydides.<sup>10</sup> Furthermore, the phenomenon of the collective speech, speeches ascribed to collectives like cities, peoples, or government bodies, has been observed (see further below).<sup>11</sup>

Finally, distinction is made between ‘direct speech’ (*oratio recta*) and ‘indirect speech’ (*oratio obliqua*).<sup>12</sup> The earliest description of the latter is found in Quintilian, who describes what we would call indirect discourse as ‘an oblique address’ (*adlocutio obliqua*) and explains it as a speech presented in ‘narrative form’ (*in speciem narrandi, Inst. Orat. 9.2.37*).<sup>13</sup>

The opposition between *oratio recta* and *obliqua* is specifically relevant for historiography, the one genre where the use of speech is disputed throughout antiquity, as the historicity of words can be less easily vouched for as that of deeds. Thucydides is the first of whom we are certain that he was aware of this problem, since he avoided the private conversations that his predecessor Herodotus had still freely used in his *Histories*, and, in his chapter on method (Thuc. 1.22, →), attempted, in clouded language, to reconcile a necessary degree of liberty in composing his speeches with his ambition to present the words of his characters as closely as possible to ‘what was actually said’. In later antiquity historiographers like Polybius (→) and Diodorus Siculus became more critical of speeches, with the former stating that they should be used to represent only ‘what was truly said’.<sup>14</sup> They use speeches in direct discourse

9 Cicero *Part. Or.* 32.

10 Dion. Hal. *Thuc.* 23; Quint. *Inst.* 10.1.73.

11 See Lausberg 1973: 412–413.

12 Observe that Latin uses *obliquus* also to indicate ‘obscurity’ in language that results from too much rhetorical elaboration. Thus the author of the *Rhetorica ad Herennium* warns against abundant use of rhetorical figures as it makes the speech ‘obscure’ (*orationem ... obliquam, Rhet. ad Her.* 4.16).

13 Compare Pomponius Porphyrio’s commentary on Horace’s *Epode* 11.15. The commentator claims that the change ‘from indirect to direct speech’ in this passage (*ab obliqua oratione ... ad rectam*) confuses the reader. In ancient Greek scholarship the distinction is not clearly made. In the (late-Hellenistic?) treatise *On Style*, the unknown author points at the ‘grandeur’ (μέγεθος) that results from the use of a ‘complex’ (πλάγιος, Lat. *obliquus*) instead of a ‘simple’ (εὐθύς, Lat. *rectus*) sentence (*On Style* 104), illustrating this with an indirect discourse clause from Xenophon’s *Anabasis* (Xen. *Anab.* 1.8.10).

14 Pol. 12.25: ἐξήγησιν τῶν κατ’ ἀλήθειαν εἰρημένων. Cf. Diod. Sic. 20.1–2.

more sparsely, instead preferring indirect discourse to summarize the gist of what was said. This scepticism *vis-à-vis* the use of direct discourse for the representation of speeches in historiography is confirmed in the Latin tradition by Justinus (3rd ct. AD), who, in his *epitomae* of the *Historiae Philippicae* of Pompeius Trogus (38.3.11), intriguingly refers to Trogus' preference of *oratio obliqua* to *oratio recta* and his criticism of Livy and Sallust for incorporating 'speeches in direct discourse instead of their own language' (*contiones directas pro sua oratione*) and thereby 'transgressing the limit of historiography' (*modum historiae*). Thus, whereas ancient theory treats speech representation in narrative merely as a literary or rhetorical device, the historiographers seem to have actively reflected upon the relationship between the historical antecedent of the speech and the particular form in which it should be presented in the narrative.

### Modes of Speech

In every age the representation of spoken discourse in written literary texts takes place according to certain conventions. In modern literature, one can think of speaker-indications, quotation-marks, and, in the case of dialogues, a page lay-out in which the speech of every next speaker is given a new line. In ancient Greek narrative—which was usually read out or performed—speeches are normally marked off by a form of *attributive discourse* (see section 8 below), an introduction and capping in words.

The speeches that follow after such introductions can be presented in various *modes of speech*.<sup>15</sup> In this volume we distinguish three modes of speech which we define primarily along syntactic lines: *direct discourse* (DD), *indirect discourse* (ID) and *record of speech act* (RSA).<sup>16</sup> Three simple examples are:

- (a) 'According to this decree I order (κελεύω) you to elect your generals and, by Zeus (νῆ Δία), if it seems right to you (ὄμῖν), in the first place my own relative Pericles (τὸν ἐμοὶ προσήκοντα).' (Xen. *HG* 1.7.21)
- (b) And they [the Thebans] ordered (ἐκέλευον) them [the Athenians] to come to aid (βοηθεῖν), saying (λέγοντες) that they could (ἐξείη) now (νῦν) take revenge upon the Spartans for everything they had done. (Xen. *HG* 6.4.19)

15 For various discussions of speech modes, see e.g. Genette 1980: 169–185; Leech, *Short* 1981: 323–324; Wakker 1997: 217–227; Laird 1999: 87–89; Bortolussi, Dixon 2003: 200–236; McHale 2014.

16 For this term and its background, see Laird 1999: 99, and n. 50.

(c) He ordered (ἐκέλευσε) the eleven against Theramenes. (Xen. *HG* 2.3.54) Xenophon presents the command in (a) in DD and thereby conveys the impression as if we listen to the character's own words. This impression is heightened by the presence of the interjection 'by Zeus' (νῆ Δία). The deictic centre lies with the character, as we can derive from the use of the present tense and the first and second person verb forms and pronouns (κελεύω, ὑμῖν, ἐμοί).

The Thebans' command in (b) is in ID. Their words are presented from the temporal perspective of the narrator, who uses a past tense in the third person (ἐκέλευον) followed by an infinitive (βοηθεῖν) to convey its content, and adds a ὡς-clause of indirect statement with an oblique optative (ἐξείη).<sup>17</sup> The deictic centre, however, does not lie exclusively with the narrator, as we can derive from the use of 'now' (νῦν), which refers to the time of speaking. In fact, the speech mode ID is often ambiguous in this respect, and it is too simplistic to say that it adapts the content of a character's speech to the perspective of the narrator.<sup>18</sup>

The command in (c) is recorded as a speech act (RSA). There is no subordinate (ὡς/ὅτι or infinitive) clause, but an object is added that indicates the addressee, as well as a prepositional phrase that signifies the target of the order (Theramenes). In the case of RSA's such additions need not even be present and the verb of speaking itself may suffice (e.g. 'he stood up and spoke'). Under all circumstances the deictic centre lies with the narrator.

Despite their syntactic differences, in all three speech modes the narrator is unequivocally the agent responsible for the discourse ascribed to characters. In the case of DD, the pretence is that we hear the actual words spoken by characters, without any mediation, but even here the steering hand of the narrator can be observed:

The old man turned toward him suddenly and spoke rapidly and furiously in a dialect that Robert Jordan could just follow. It was like reading Quevedo. Anselmo was speaking old Castilian and it went something like

17 For the grammatical aspects of these constructions, see *CGCG* 41.13.

18 Coulmas 1986: 5: 'What appears to be simply the alternative to direct discourse is thus a complex assembly of ways of reporting another's speech or certain aspects thereof, all labeled "indirect discourse." They differ with respect to the faithfulness to the form of the original utterance and with respect to the processing of its content by the reporter. The combination of these two dimensions of variation make indirect speech a versatile mode of speech reporting ranging from faithfully adapting the linguistic form of the reported utterance to the deictic center of the report situation to a summarizing paraphrase of an utterance irrespective of its linguistic form.'



this, 'Art thou a brute? Yes. Art thou a beast? Yes, many times. Hast thou a brain? Nay. None. Now we come for something of consummate importance and thee, with thy dwelling place to be undisturbed, puts thy fox-hole before the interests of humanity. Before the interests of thy people. I this and that in the this and that of thy father. I this and that and that in thy this. *Pick up that bag.*'

ERNEST HEMINGWAY, *For Whom the Bell Tolls*

So mostly the fellow is trying to blow their minds because they are being so smug and knowing about The Black Man. He's saying, Don't try to tell us who our leaders are, because you don't know.

TOM WOLFE, *Radical Chic & Mau-mauing the Flak Catchers*

In the first example the narrator quotes the words spoken by one of his characters but the introductory phrase ('it went something like this') already indicates that they are not meant to be taken as a literal representation. In fact the speech represents what Hemingway's main character Robert Jordan was able to make from the old Castilian dialect that his companion speaks when he urges a guerilla leader to co-operate, and he certainly does not understand all of it ('I this and that in the this and that of thy father. I this and that and that in thy this.'). though the main point ('Pick up that bag') is clear to him. In the second example the narrator first, with 'is trying to blow their mind', refers to an angry, cynical rant by a student (here indicated as 'the fellow') in response to the attempt of his teacher to make her students sympathize with the Black Panther Party by reading from the work of its leader. Next, the narrator summarizes the essential point that explains the student's angry reaction (the feeling that his teacher encourages his fellow students to appropriate something that exclusively belongs to himself), but instead of explaining this in his own voice, he ascribes imagined direct discourse to the complaining student (and, with italicized 'us', even a direction as to its presupposed pronunciation), thereby essentially representing the gist of his—presumably much longer—rant in a single sentence.

Moving to ancient Greek narrative, we can observe similar means by which the narrator influences the presentation of speeches in DD. Even in the Muse-inspired Homeric epics, although the pretence is that we are hearing the *ipsissima verba* of the heroes from the past, the narrator's hand can be seen in the consistent stylization of speeches, which is attained, for instance, by the inclusion of formulaic epithets, the use of comparable settings and lengths of speeches, and the overarching structure of speeches spoken by different characters at different places, who, strictly speaking, could not know what another

person has said but still use similar argumentative structures. Furthermore, narrators may use DD for speeches spoken collectively by more characters at the same time (e.g. with the so-called ‘*tis*-speeches’) or spoken repeatedly by the same character (e.g. when a general encourages his troops whilst riding along the ranks). Narrators may verbalize a character’s unspoken thoughts in the form of a soliloquy. The narrator may even more or less explicitly hint at the control exercised over the characters’ words by introducing them with ἔλεγε τοιάδε or τοιόνδε (‘(s)he spoke words of the following kind’) rather than ἔλεγε τόδε or τάδε (‘(s)he spoke as follows’).

Narrators, both ancient and modern, quote a foreign character’s words in the language of the narrative (not in the foreign language itself), obviously in order to allow their narratees to understand what is said; we may call this the convention of shared language. Occasionally, however, a narrator may draw attention to the fact that a foreign language *was* spoken even if it is not quoted, as in the example from Hemingway (‘Anselmo was speaking old Castilian’) or in the following extract:

‘Avoid irritation more than exposure to the sun. Adieu. How do you English say, eh? Good-bye. Ah! Good-bye. Adieu. In the tropics one must before everything keep calm.’ ... He lifted a warning forefinger ... *Du calme, du calme. Adieu.*

JOSEPH CONRAD, *Heart of Darkness*

The internal narrator recounts an encounter with a Belgian doctor. Although most of the conversation is represented in English, we understand from the occasional use of French words (*Du calme, du calme*) and from the doctor’s ignorance of the word for ‘good-bye’ in English that we are to imagine that the conversation was in fact wholly conducted in French. Ancient Greek narrative in general follows this convention, but we will come across occasional instances where, usually to great narrative effect, attention is drawn to the fact that a foreign character actually speaks a different language.

A last example of the strong influence of the narrator, even in the case of DD, concerns *imaginary speeches*, which usually take the form of ‘speech in speech’. It starts with the potential ‘*tis*-speeches’ of Homeric heroes like Hector, who imagines what the Trojan men and women will say about him (*Il.* 22.107). The trope then becomes very popular in later narratives too, certainly stimulated by the rhetorical exercise of the *prosopopoeia* discussed above. Sub-types of imaginary speech are what in rhetorical theory is called *procatlepsis* or *anticipatio*, a hypothetical reaction ascribed to one’s addressee or opponent in a debate, and *hypophora*, the reporting of fictitious objections by an anonym-

ous interlocutor. Chapters to follow will show the widespread use of imaginary speech, also outside oratory.

In the cases of ID and RSA, the narrator's presence is always in some way observable. He may interrupt the speech to add an evaluation, comment on a character's words, or indicate that only a small part or summary of a speech is presented. An example is the way in which Thucydides represents Pericles' speech to the Athenians at the dawn of the first Peloponnesian invasion of Attica:

And he [Pericles] urged them to keep faith since the city would normally receive taxes worth six hundred talents per year from its allies even without taking other sources of income into account, and on the Acropolis was at that time still (ἔτι τότε) stored a sum of six thousand talents of minted silver (for at its peak that sum had been nine thousand seven hundred, but parts of it had been spent on the gateway to the Acropolis and other building activities and on Potidaea).

Thuc. 2.13.3

In this instance of ID the deictic centre lies entirely with the narrator (observe ἔτι τότε, by which he refers back to the moment in the past when the speech was delivered), and the narrator adds a comment, indicating how much minted silver Athens had possessed at its peak and how it was spent.

In setting out a tripartite definition of the speech modes DD/ID/RSA along primarily syntactic lines we realize that we cannot do justice to the full complexity of speech representation throughout ancient Greek literature. First, the distinction between DD, ID and RSA is not always straightforward. A special phenomenon to be observed in this context is 'downshift': when the dependent indirect speech construction is given up in favour of an independent one.<sup>19</sup> An example is Demodocus' second song (on Ares and Aphrodite, →) in the *Odyssey*, where the indirect discourse (8.268 ὡς ... ἐμίγησαν, 'how [Ares and Aphrodite] made love') gives way to unmediated narration (269 πολλὰ δὲ δῶκε, 'and [Ares] gave many gifts'), with the effect that the voices of the character Demodocus and that of the narrator blend (which can be considered a meta-lectic device).

Second, it may not always be clear whether a verb unambiguously refers to a speech act. In an instance like 'Odysseus was angry with the Phaeacians' we

19 See Slings 1997: 204 and 2002: 53–54. He uses both 'downshift' and 'downslip', but the first seems to be the better term.

need the context to determine whether he gave voice to his anger or kept it to himself. And in a case like ‘Odysseus was hosted by the Phaeacians’, the event implies all kinds of speech acts which the narrator, however, has not chosen to flesh out. In cases like the latter we suggest indicating that speeches between characters are *implied*.

Third, there is the category of *free indirect discourse* (FID). According to modern narratologists, FID concerns sentences that are *not* introduced by a verb of speaking and where person and usually tense follow the perspective of the narrator, but spatio-deictic centre and occasionally tense that of the character,<sup>20</sup> e.g.:

His ostensible reason, however, was to ask whether Mr. Woodhouse's party could be made up in the evening without him, or whether he should be in the smallest degree necessary at Hartfield. If he were, everything else must give way; but otherwise his friend Cole had been saying so much about his dining with him—had made such a point of it, that he had promised him conditionally to come.

JANE AUSTEN, *Emma*

In the first sentence we are dealing with ID (‘to ask’), but in the second it is clear that we are still being given a representation of the character’s words (note ‘his friend’ and a mimetic element like the repetition ‘had been saying’ ... ‘had made such a point of it’) but now without a verb of speaking or dependent construction (and with third person forms and past tenses). In ancient Greek narrative the presence of FID is less easy to establish. The independent oblique infinitive which we often find, sometimes in long stretches of text, in Herodotus has been mentioned as a candidate but here a verb of speaking is always near or mentally to be added, and the very use of the infinitive (rather than the indicative) signals that we are dealing with words of a character rather than the narrator; thus this would seem to be ID, rather than FID. Some of the ensuing chapters will explore possible instances of FID.

### Functions of the Modes of Speech

The functions of DD are highly diverse, and include, to mention only some, characterization and motivation of the plot (more on this in later sections).

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<sup>20</sup> See e.g. McHale 1978 and 2014.

There are wide divergences between authors in the frequency, length and distribution of speeches. Some authors favour conversations, others long set speeches. A popular form is the one-liner, which can be used as a punchline (Plutarch →), to characterize an individual speaker (Philostratus →), or to mark the end of an episode (Herodotus →). But a general tendency is to insert speeches in order to mark important statements or crucial decisions.

ID may serve narrative economy, i.e. may be chosen when speeches repeat information that is already given and can be quickly dealt with. Typical examples are Odysseus' story about his adventures to Penelope (Hom. *Od.* 23,310–341), and Croesus' summary of Solon's visit to his palace when he is cross-questioned on the pyre by Cyrus' interpreters (Hdt. 1.86.5). In both cases the addressees are not yet familiar with the content of the speeches, but the narratees are, so that the use of DD would lead to tedious repetition.

Narrative economy is however not the only reason why speeches are presented in ID. It can be used to represent the gist of what was said rather than its literal phrasing, a mode of presentation that we often witness in non-fiction writing, e.g.:

In a meeting with the governing Revolutionary Command Council, Hussein argued that if he were to leave the ruling al-Sabah family in charge of part of Kuwait, they would mobilize international—particularly American—pressure to force Iraq to withdraw. A quick and decisive invasion that toppled the al-Sabah before they had a chance to call for American intervention would give Iraq the best chance for success. Moreover, were Iraq to absorb its oil-rich neighbor entirely, it could solve all its economic problems at once.

EUGENE ROGAN, *The Arabs: A History*

Rogan does not present Hussein's words in DD—in contrast to the many other literal quotations in his historical study. This meeting of the Iraqi command council was held in utmost secrecy, and the author got to know Hussein's words via a source that in turn relied on minutes of the meeting. This, as well as editorial considerations, made him decide to present Hussein's words in ID.<sup>21</sup>

Rogan's approach can be compared to that of a historiographer like Polybius, who insisted on representing the words of his characters in DD only if they could be reported 'as they were truly spoken' (Pol. 12.25, see above). It appears, then, that ID was considered—at least in part of the historiograph-

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21 As the author let us know in an e-mail correspondence conducted on 11th March 2017.

ical tradition—a better means to convey words spoken at some point in the past, as this speech-mode reveals the narrator’s involvement as a mediator.

The representation of speeches in ID can also serve certain narrative effects. In Ishiguro’s novel *The Remains of the Day* the internal narrator Mr Stevens, an ageing butler, recalls the day that he dutifully obeyed his master’s request to fire two Jewish maids. This causes a crisis between him and his close colleague Miss Kenton, and the narrator reports their verbal interactions almost exclusively in DD, making the narratee a witness to their arguments. The actual firing of the maids, however, he reports in ID:

I explained the situation to them as briefly as possible, underlining that their work had been satisfactory and that they would, accordingly, receive good references. As I recall, neither of them said anything of note throughout the whole interview, which lasted perhaps three or four minutes, and they left sobbing just as they had arrived.

KAZUO ISHIGURO, *The Remains of the Day*

The narrator only briefly reports what he said to the girls, and avoids telling which words he chose to explain the situation, only pointing out that they were brief. The narratees could speculate about them, but it seems more likely that the narrator deliberately abstains from committing to paper a more prolonged version of this event because it was too painful to remember (and he has tried to forget, hence his ‘as I recall’). This contributes to the characterization of the internal narrator as a man who struggles to reconcile sentiments such as pain, love and pride, with his unconditional professionalism and loyalty as a butler to his master.

In ancient Greek narrative similar instances of ID as a means of glossing over or ‘camouflaging’ an item of importance can be observed. In Herodotus’ *Croesus-logos*, the oracle that limits the reign of the Mermnadae to five generations (Hdt. 1.13.2) is presented in ID. This reflects its negligence by the characters in the story and also makes the narratees forget it, until the Pythia refreshes their memory after Croesus’ fall, in a speech presented in DD (Hdt. 1.91).

Finally, ID is also used when tales and traditions are ascribed to *reported* narrators,<sup>22</sup> who are usually anonymous. Their reported narratives are introduced by ‘they say’ or ‘it is said’ (φασί(ν), λέγεται), or ascribed to an ethnic group (e.g. ‘the Persians say ...’). In this form, they betray the typical oral context in which they come to the ear of the narrator and his narratees, and also allow the narrator to respond and evaluate their content.

22 Reported narrators are discussed in *SAGN* I: 108–109.

RSA's are, like ID, often used for the purpose of narrative economy but special effects can be detected too, e.g.:

'Humph!' said Miss Murdstone ... 'I suppose I had better say yes.' (DD) I thanked her (RSA), without making any demonstration of joy, lest it should induce her to withdraw her assent.

CHARLES DICKENS, *David Copperfield*

Here the brevity of the narrator's reports mimics the brevity of the words spoken.

'Did not I tell you what he [Mr. Elton] said of you the other day?' (DD) She then repeated some warm personal praise which she had drawn from Mr Elton, and now did full justice to. (RSA)

JANE AUSTEN, *Emma*

The RSA may be just a means of summarizing the lavish personal praise but it also allows the narrator to suggest an element of exaggeration on Emma's part.

### Rhythm and Speech

Another factor that influences the mode in which speeches are presented concerns the narratological category of 'rhythm' (duration, speed), the amount of time devoted in the story ('story-time') to an event as compared to that in the fabula ('fabula-time'). When the story-time approaches the fabula-time, the events in the narrative are told as a 'scene' and DD is an obvious element of scenes. Solon's famous diatribe about the mutability of fate in a human's life to Croesus in Herodotus (1.32) or the many conversations of Emma in Jane Austen's novel—seem to—take up the same time as they would do when spoken in reality. Such scenic realism is only imaginary, however:<sup>23</sup> real speech takes up much more time, due to the many repetitions and pauses which speakers make and the fillers, type 'uh', they add, than the cleaned-up and stylized representation of speech in a narrative text. Modern novels can represent pauses in speech typographically, but usually will have the narrator indicate them:

'But every thing of that kind,' said Emma, 'will soon be in so regular a train—'

23 See Sternberg 1982 and Fludernik 1993: 427–456.

‘Well,’ said Mrs. Elton, laughing, ‘we shall see.’

Emma, finding her so determined upon neglecting her music, had nothing more to say; and, after a moment’s pause, Mrs. Elton chose another subject.

‘We have been calling at Randalls,’ said she, ‘and found them both at home; and very pleasant people they seem to be.’

JANE AUSTEN, *Emma*

In the case of ancient narratives, it is only the narrator who marks such pauses:

and with these words Pausanius stopped talking.

PLATO, *Symposium* 185C

Speeches in narrative can also represent compressed time, e.g.:

‘I do not quite despair yet. I shall not give it up till a quarter after twelve. This is just the time of day for it to clear up and I do think it looks a little brighter. There, it is twenty minutes after twelve, and now I should give it up entirely.’

JANE AUSTEN, *Northanger Abbey*

Here five or more minutes pass in the course of a mere three sentences spoken by a character. Compression can also take the form of *iterative speech*, when what must have been a number of speeches are presented only once (‘they kept saying how awful the weather was’).

The use of speech is different in the case of narrative summary, where the events in the fabula are compressed in a shorter span of story-time. In these cases, communication between characters is generally described by way of ID and RSAs, but brief pieces of DD can also be effectively used:

The five young men strolled along Stephen’s Green in a faint cloud of aromatic smoke. They talked loudly and gaily and their cloaks dangled from their shoulders. The people made way for them. At the corner of Grafton Street a short fat man was putting two handsome ladies on a car in charge of another fat man. The car drove off and the short fat man caught sight of the party.

—André.

—It’s Farley!

A torrent of talk followed.

JAMES JOYCE, ‘After the Race’ in *Dubliners*



In this short story James Joyce describes a day in the life of an Irish upstart, who revels in the company of a group of wealthy friends to whom he looks up, and to whom he will lose a large part of his hard-earned money in playing cards. The passage starts with an indication in RSA of the young men's conversation; the crucial meeting with the American Farley, who will invite them to the yacht where the card-playing will take place, is singled out in a small conversation in DD, after which the summary of the conversation in RSA continues.

### The Combination and Alternation of Modes of Speech

The last example showed an effective alternation of modes of speech, and this in general can be a powerful instrument in the hands of a narrator. Thus in the representation of a dialogue he can choose to present one part directly, another indirectly (*'angled narration of dialogue'*<sup>24</sup>), e.g.:

'And who is Admiral Croft?' was Sir Walter's cold suspicious inquiry.

Mr. Shepherd answered for his being of a gentleman's family, and mentioned a place; and Anne, after the little pause which followed, added-

'He is rear admiral of the white. He was in the Trafalgar action, and has been in the East Indies since; he has been stationed there, I believe, several years.'

'Then I take it for granted,' observed Sir Walker, 'that his face is about as orange as the cuffs and capes of my livery.'

Mr. Shepherd hastened to assure him, that Admiral Croft was a very hale, hearty, well-looking man, a little weather-beaten, to be sure, but not much;

JANE AUSTEN, *Persuasion*

The narrator here chooses to present the words of Mr. Shepherd, who she had just told us was 'anxious to bespeak Sir Walter's goodwill towards a naval officer as tenant' only in ID, but quotes in DD the unwilling reaction of Sir Walter and the supportive intervention of his daughter Anne.

Furthermore, a narrator can choose to cut up *one and the same* speech and present part in DD, part in ID (a *'mixed speech'*), e.g.:

24 Laird 1999: 101.

He then told Partridge the story from the *Spectator*, of two lovers who had agreed to entertain themselves when they were at a great distance from each other, by repairing at a certain fixed hour, to look at the moon; thus pleasing themselves with the thought that they were both employed in contemplating the same object at the same time. 'Those lovers,' added he, 'must have had souls truly capable of feeling all the tenderness of the sublimest of all human passions.' 'Very probably,' cries Partridge; 'but I envy them more if they had bodies incapable of feeling cold: for I am almost frozen to death, and am very much afraid I shall lose a piece of my nose before we get to another house of entertainment.'

HENRY FIELDING, *Tom Jones*

In this passage the narrator describes a nightly walk of the story's protagonist Tom Jones and his friend Benjamin Partridge. He starts with a representation of Jones' romantic story in ID, but eventually shifts to DD to stress the elevated language used ('the tenderness of the sublimest of all human passions'). Partridge's response reveals that he is occupied with more immediate concerns and not sensitive at all for his friend's musings about the moon.

Ancient Greek narrative has similar instances of mixed speech, e.g. in the following dialogue between Aphrodite and Sappho:

And you, blessed goddess, displayed a smile on your immortal face, and asked what it was this time (δηῦτε) that had been done to me, and why I called her this time (δηῦτε), and what I wanted mostly to happen in my frenzied mood. 'Whom should I persuade this time (δηῦτε) to return your love? Who, Sappho, is doing you wrong?'

SAPPHO L13-20

Aphrodite's questions to Sappho are initially presented in ID, but without a renewed speech formula change to DD after the third question. The repeated use of the mimetic 'this time' (δηῦτε) in the ID, which expresses Aphrodite's (playful?) impatience, reveals that the deictic centre already lies partly with the speaker. The transition to DD is smooth, thanks to the third instance of δηῦτε.

Another form of manipulation is when a narrator cuts up a speech through repeated verbs of speaking (*'partitioned speech'*), e.g.:<sup>25</sup>

25 The concept derives from Wiethaler 1956 who speaks of *Zerstückelung* in connection with the representation of indirect speeches in Cicero's orations.

‘And this’, cried Darcy, as he walked with quick steps across the room, ‘is your opinion of me! This is the estimation in which you hold me! I thank you for explaining it so fully. My faults, according to this calculation, are heavy indeed! But perhaps’, added he, stopping in his walking, and turning towards her, ‘these offences might have been overlooked, had not your pride been hurt by my honest confession of the scruples that had long prevented my forming any serious design.’

JANE AUSTEN, *Pride and Prejudice*

Darcy’s emotional speech is given two instances of attributive discourse, the second (‘added he, stopping in his walking, and turning towards her’) suggesting that there is a brief pause before ‘But perhaps’, and allowing the narrator to describe the speaker’s movements, which underscore the message of his words. Another instance, in ID (twice) and RSA, is the following summary of a letter:

As far as I remember, I told him pretty much what I thought of their joint moral scruples. I also advised him to be prudent, because in my opinion Veronica had suffered damage a long way back. Then I wished him good luck, ...

JULIAN BARNES, *The Sense of an Ending*

The internal narrator of Barnes’ novel remembers to have sent this letter long ago to a close friend who had a relationship with his former girlfriend Veronica. It is later in the novel that the narratees learn about the more disturbing content of the letter (then presented in DD) as well as its disastrous consequences. As in the Ishiguro example above, the speech modes thus help in illustrating how the internal narrator (fails to) cope(s) with the memory of a particularly painful episode in life.

An example of partitioned speech from Greek literature is found in the false tale of the Merchant who tells Philoctetes and Neoptolemus that Odysseus is on his way to Lemnos to fetch Philoctetes:

(Helenus has prophesied the Greeks that they can never take Troy without Philoctetes)

When Laertes’ son heard the seer saying that, he immediately promised the Greeks that he would fetch this man and display him. He thought he could by preference take him voluntarily, but if he did not want to come, involuntarily. And he invited anyone who wished to cut his head off if he failed to achieve (what he promised).

SOPHOCLES *Ph.* 614–619

In order to bring home the threatening nature of Odysseus' speech, the merchant cuts it into three parts, the first and last being introduced by a verb of speaking ('promised', 'invited'), while the middle part is marked as representing Odysseus' words by the use of the oblique optative.

### Speech and Characterization

Speeches are a powerful means of characterization, as many chapters in *SAGN IV* on characterization have already shown. For one thing, narrators can give speeches an authentic flavour by allowing a character his or her own idiolect, a device which for the modern novel Charles Dickens was the first to exploit to the full, e.g.:

When we were all in a bustle outside the door, I found that Mr Peggotty was prepared with an old shoe, which was to be thrown after us for luck, and which he offered to Mrs. Gummidge for that purpose.

'No. It had better be done by somebody else, Dan'I,' said Mrs Gummidge. 'I'm a lone lorn creetur' myself, and everything that reminds me of creetur's that ain't lone and lorn, goes contrairy with me.'

CHARLES DICKENS, *David Copperfield*

In ancient Greek literature, this phenomenon is mainly to be observed in comedy, but, as a number of chapters will show, some narrative texts endow characters with their own style and idiolect.<sup>26</sup>

Characterization by way of speech may also have an ethnic flavour. The famous 'laconic' way of speaking of Spartan speakers is often reflected in the ways in which their language is given shape in narratives throughout antiquity.<sup>27</sup>

### Attributive Discourse and Phatic Communication

The boundaries between direct speech and narrative in ancient Greek texts are almost invariably marked by so called *inquit*-formulas or, as the narratologist G. Prince called it, 'attributive discourse'.<sup>28</sup> The ubiquity of such formulas is

26 For comedy (not covered in this volume) see Willi 2007.

27 Gera 2003.

28 Prince 1978. In view of the crucial role played by attributive discourse in all narrative and its continued presence also in modern novels where in principle typography can—and

well understandable in view of the fact that Greek narrative in its formative stage was oral or at least aural, and hence the demarcation between narrator-text and character-text had to be marked explicitly and verbally for hearers to notice.<sup>29</sup> Thus the Homeric epics systematically introduce and cap their many speeches, for which purpose a large set of formulas were developed. This situation remains the same in most of Greek epic, even when it became a written genre, which in this respect followed the example of its illustrious predecessor Homer.

Lyric narrative right from the start showed less rigour and an introduction or especially a capping is regularly lacking, with interesting metaleptic results: for the hearers it is no longer possible to determine whose voice they are hearing, that of the narrator or that of a character in the mythical narrative, the indeterminacy being increased, of course, by the fact that both voices, in the end, are impersonated by the same chorus. An instance is Pindar *Olympian* 7.32–55, where Apollo's oracular response to Tlapolemus to colonize Rhodes is never capped by an *inquit*-formula and thus imperceptibly becomes a story by the Pindaric narrator about the birth of Athena on Rhodes.

Prose narrators, too, tend to mark their speeches, but they are less systematic in it. In particular cappings may be lacking, e.g. when speeches are spoken in the heat of action. An example is Gobryas exhorting Darius to thrust his sword even if there is the risk that he actually kills him rather than the opponent they are trying to eliminate, and the narrator instead of capping these words right away recounts their execution (Hdt. 3.78.5). Whereas Thucydides leaves out *inquit*-formulas incidentally, Plato is the first to leave them out systematically, explicitly letting one of his narrators defend that decision: 'I have omitted, for the sake of convenience, the interlocutory words "I said," "I remarked," which he [Socrates] used when he spoke of himself, and again, "he agreed," or "disagreed," in the answer, lest the repetition of them should be troublesome.' (*Tht.* 143b–c).

A second interesting aspect of attributive discourse is the kind of information it provides. The most important element that will hardly ever be lacking is a verb of speaking. But apart from that the speaker, the addressee, the tone of the speech, the type of speech act (command, prayer, etc.), accompanying gestures, and the effect on the speech's addressee can all be included. Nineteenth-

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often does—take over its function, it is surprising that the pioneering study of Prince is virtually the only one on the topic. There are Coltier 1989, which we have not been able to consult, Mylne 1994: 37–53, and Molino, Jafhail-Molino 2003: 204–209.

29 The typographical demarcation of direct speech in novels by and large is a nineteenth-century development, see Molino, Jafhail-Molino 2003: 204–205. See also Durrer 1999.

century novelists in particular relished the possibilities which attributive discourse offered them to insert all kind of information which allows the narratees better to understand how the communication between characters evolves. A good example is provided by the opening conversation between two protagonists of *Middlemarch*, the sisters Dorothea and Celia:

Early in the day Dorothea had returned from the infant school which she had set going in the village, and was taking her usual place in the pretty sitting-room which divided the bedrooms of the two sisters ... when Celia, who had been watching her with a hesitating desire to propose something, said-

'Dorothea dear, if you don't mind—if you are not very busy—suppose we looked at mamma's jewels to-day, and divided them? It is exactly six months to-day since uncle gave them to you, and you have not looked at them yet.'

Celia's face had the shadow of a pouting expression in it, the full presence of the pout being kept back by an habitual awe of Dorothea; two associated facts which might show a mysterious electricity if you touched them incautiously. To her relief, Dorothea's eyes were full of laughter as she looked up.

'What a wonderful little almanac you are, Celia! Is it six calendar or six lunar months?'

GEORGE ELIOT, *Middlemarch*

The narrator informs us of the, often unexpressed, feelings which motivate a character's speech ('watching her with a hesitating desire to propose something'), their facial expressions ('Celia's face had the shadow of a pouting expression in it'), and the way in which speakers focalize each other's facial expressions ('to her relief, Dorothea's eyes were full of laughter as she looked up').

Sometimes, the narrator may indicate that the words ascribed to a character are 'of the following kind' (e.g. ἔλεγε τοιάδε). When such speech-formulas are used in historiography, they can be taken as an indication that the narrator wishes to avoid the impression of presenting *ipsissima verba* of his characters (see above, the section on Modes of speech).

Finally, there is the device of *intercalated attributive discourse*, which means that the *inquit*-formula interrupts a speech that has already started, e.g.

'What have we got here?', he said, putting a fork into my dish. 'Not chops?'  
'Chops,' I said.

‘Lord bless my soul!’ he exclaimed, ‘I didn’t know they were chops.’ ...  
 ‘How’s the pie?’ he said, rousing himself.  
 ‘It’s pudding,’ I made answer.  
 ‘Pudding!’ he exclaimed. ‘Why, bless me, so it is! What!’ Looking at it  
 nearer. ‘You don’t mean to say it’s a batter-pudding!’  
 ‘Yes, it is indeed.’  
 ‘Why, a batter-pudding,’ he said, taking up a table-spoon, ‘is my favour-  
 ite pudding!’

CHARLES DICKENS, *David Copperfield*

In antiquity this technique is introduced in lyric, developed by prose narrators like Herodotus, and brought to perfection by Plato (and much later Virgil).<sup>30</sup> Such intercalated attributive discourse is effective in at least two ways. Creating a pause in a speech it may throw into relief the preceding words, e.g. ‘The truth’, he said, ‘you speak, Cebes’ (Plato *Phaedo* 70B). Conversely, its intercalated position may draw attention to the attributive discourse itself, e.g. when all of a sudden it becomes clear that Aristagoras, trying to persuade the Spartans to join him in his war against the Persians, is effectively using the bronze map he had brought with him: ‘And the lands wherein they [the inhabitants of Asia] dwell lie next to each other, as I shall show you: here are the Ionians, and here the Lydians ...’ (he said while pointing at the map of the earth which he had brought with him), ‘and next are ...’ (Hdt. 5. 36). The use of attributive discourse in ancient literature has not yet been comprehensively dealt with. This volume will be a first attempt at presenting a fuller picture.

Another point of interest concerns *phatic communication*, i.e. all linguistic and non-linguistic means that a speaker uses to get his message across, such as gestures, vocatives, etc.<sup>31</sup> The phatic communication can be presented by the narrator in the attributive discourse or it can form part of the actual speech itself, when a speaker starts with greetings, small talk, or a *captatio benevolentiae*, or it can be found in both, as in the following example:

The squire, therefore, putting on a most wise and significant countenance, after a preface of several hum’s and ha’s, told his sister, that upon more mature deliberation, he was of the opinion that ‘as there was no breaking up of the peace, such as the law,’ says he, ‘calls breaking open a door, or breaking a hedge, or breaking a head; or any such sort of breaking;

30 See Kieckers 1912 and Hight 1974.

31 The term goes back to Malinowski 1923. Cf. Jakobson 1960.

the matter did not amount to a felonious kind of a thing, nor trespasses nor damages, and, therefore, there was no punishment in the law for it'

HENRY FIELDING, *Tom Jones*

The speaking character declares his sister's complaint about the behaviour of a maid inadmissible and sets her free, much against his sister's wish, who had been hurt in her pride. The narrator describes how the squire, in order to get this difficult message across, puts on a certain countenance, and first clears his throat before bursting out in a formal and rather long-winded semi-legal speech.

### Speech and Narrative Context (Plot, Focalization)

One of the main functions of (DD) speeches is to highlight decisive moments in the plot. They indeed often themselves influence that plot directly. Conversely, it may be relevant to note when speeches do *not* further the action. Thus Herodotus and Thucydides contain many speeches that are ignored by their addressees. In Herodotus, we can think about the wise-advisor speeches, who are only incidentally heeded (and in those cases reflecting positively upon their addressees), but in most cases fall on deaf ears or are not properly understood. In Thucydides there is the notorious Plataean debate, where the narrator presents a long legal speech held by the captive Plataeans in front of a panel of Spartan judges (Thuc. 3.53–60), who afterwards ask them the same question as before, ignoring everything that the Plataeans have spoken in their defence. It is instructive to reflect upon the question of what these speeches *do* contribute to the understanding of the narrative, and what their lack of effect can tell us. Some genres also feature rhetorical showpieces with little to no effect on the plot, rhetoric being such an all pervasive interest of ancient culture.

Apart from actively furthering the plot (or not), speeches can also have more local functions, such as providing new pieces of information, e.g.:

She smiled in Robert Jordan's face and put her brown hand up and ran it over her head, flattening the hair which rose again as her hand passed. She has a beautiful face, Robert Jordan thought. She'd be beautiful if they hadn't cropped her hair.

'That is the way I comb it,' she said to Robert Jordan and laughed. 'Go ahead and eat. Don't stare at me. They gave me this haircut in Valladolid. It's almost grown out now.'

ERNEST HEMINGWAY, *For Whom the Bell Tolls*



The words of Maria, who has escaped from the fascists and is hiding with the guerilleros, reveal something that is not in the narrative, i.e. that Robert Jordan is actually staring at her. This helps in retrospect to explain her body language, and the attributive discourse ('she ... laughed') implies that she is not unhappy with his gaze. Thus the small first conversation between these two characters already hints at the attraction that they feel for one another, which will be elaborated in the narrative that follows.

In ancient narrative, too, speeches can be vehicles of new information that is not yet offered in the narrative. A salient example is the speech that Cyno delivers to her husband, the cowherd Mitradates, in Herodotus' *Histories*, when her husband returns with the infant Cyrus, whom he has to abandon in the mountains. She beseeches her husband not to obey, telling him that, in his absence, she has given birth to a stillborn child that can take Cyrus' place (Hdt. 1.112.2–3). From the narrative we have already learnt that Cyno has given birth in the absence of her husband (Hdt. 1.111.1), but the narrator had withheld the crucial information that the child was stillborn and thereby allows the wife to startle both husband and narratees with this fact.

Zooming out from the speeches and their direct context, we can also look at ways in which topics that are launched in speeches recur in the wider narrative. Again, Thucydides has good examples of this, for instance in the suggestive juxtaposition of Pericles' funeral oration and the description of the plague (Thuc. 2.35–46 and 2.47–54). In the latter passage Thucydides subtly undermines Pericles' utopian eulogy of the city of Athens by contrasting his rhetoric with the relentless reality of a city that disintegrates under the influence of an uncontrollable plague. The narratees may also be invited to draw connections between speeches that are thematically related but placed at some distance from one another within the work.

In order to facilitate the more distant connections between speech and narrative the narrator can embed (actorial) analepses and prolepses in the speeches of his characters. Characters may report to other characters what has happened to themselves, in the recent or more remote past, or they may anticipate the future, whether or not in a reliable way. Such actorial analepses and prolepses have already passed review in *SAGN II* on time, and the focus in this volume lies on the comparison of different characters telling the same story or the comparison of a character's and the narrator's version of what happened or what will happen.

This brings us to the topic of speech and *focalization*. The possibility which speech offers characters to present *their* point of view or focalization was one early on realized by both authors and theoreticians of ancient Greek narrative. Homer in this respect, as in so many others, blazed the trail and offered the

platform of speech to both leaders and collectives of soldiers, men and women, masters and servants, gods and mortals. To investigate *who* is allowed thus to express their take on events is relevant in all narrative.

Of special interest is the investigation of collective speeches or 'social minds', as Alan Palmer calls them,<sup>32</sup> one of whose examples is:

It was hardly a year since [Dorothea and Celia] had come to live at Tipton Grange with their uncle, a man nearly sixty, of acquiescent temper, miscellaneous opinions, and uncertain vote. He had travelled in his younger years, and was held in this part of the county to have contracted a too rambling habit of mind. Mr Brooke's conclusions were as difficult to predict as the weather: it was only safe to say that he would act with benevolent intentions, and that he would spend as little money as possible in carrying them out. ... [Dorothea] was regarded as an heiress, for not only had the sisters seven hundred a year each from their parents, but if Dorothea married and had a son, that son would inherit Mr Brooke's estate, presumably worth about three thousand a year—a rental which seemed wealth to provincial families ...

GEORGE ELIOT, *Middlemarch*

The narrator presents us with the way in which the inhabitants of Middlemarch talk about the uncle and his two nieces; their gossipy tone becoming very apparent in 'were as difficult to predict as the weather' and 'it was only safe to say', and 'presumably worth about three thousand a year'. Ancient narrative is predominantly elitist and aristocratic and focuses on the leading individuals. But, as we already saw, occasionally collectives are given a chance to tell what *they* think of things, in the '*tis*-speeches' which occur throughout most genres.

Also interesting are cases where different speakers focalize the same event, space or person, a situation found in most ancient narratives, which has become institutionalized in the opposing *narrationes* of forensic orators (of which, unfortunately, we usually only have the one side).

If clashing viewpoints expressed in speeches are a phenomenon also observable in daily life, literary narrative knows the special situation of the focalization of characters existing next to that of the primary narrator. Indeed, Plato's classic distinction between ἀπλή διήγησις ('simple discourse') and μίμησις ('imitation'), discussed earlier, rests on the distinction between narrator and character. That this was a well-established distinction appears from the

32 Palmer 2010.

existence, probably from Aristotle onwards but certainly in Porphyry and the scholia, of the concept of the *lisis ek tou prosōpou*. This means that if information given by the narrator clashes with that of characters this can be solved (*lisis*) by realizing that the speaking character presents his individual view. The classic example is Apollo, in the guise of the Trojan Phaenops, calling Menelaus a 'soft warrior' (*Il.* 17.588) while the Homeric narrator calls him 'dear to Ares' and hence a good warrior (3.21 and often), an apparent contradiction which the scholia explain by aptly noting that 'the character speaking being an enemy says it slanderously'.<sup>33</sup>

In particular when narrator and characters focalize the *same* person, place or event, the comparison of their focalization is a heuristically rich exercise. Thus the arrow that sends the plague to the Greeks in *Iliad* 1 is called 'sharp' by the narrator (51), but 'evil' (382) by Achilles. Or when Dr. Watson looks at a new client he merely sees a man wearing 'a drab waistcoat with a heavy brassy Albert chain, and a square pierced bit of metal dangling down as an ornament', while his clear-sighted friend Sherlock Holmes immediately identifies the ornament: 'When, in addition, I see a Chinese coin hanging from your watch-chain' (A. Conan Doyle, *The Red-Headed League*).

Comparing the focalization of a character in speech with the version given by the narrator in the narrator-text is an important way for historians, notably Thucydides, to allow their narratees to assess the validity of a character's view. For instance, when two generals give different evaluations of a situation and hence come to different strategies, the later outcome of their strategies as presented by the narrator can make clear which of the two evaluations was the best. Thus when the Athenian general Nicias calls the Sicilian expedition the 'greatest risk the Athenians have ever run' (6.13.1), this view is later echoed and hence implicitly qualified as the correct one when, after the crushing defeat of the Athenians, the narrator calls it the 'greatest reversal that had ever happened to a Greek city' (7.75.7) and somewhat later in a narratorial epilogue the 'greatest event of the Peloponnesian war', 'most splendid for the victors, for the vanquished most disastrous' (7.87.5).

33 Scholia *ad* 17.588a. See further Nünlist 2003; 2009: 116–134.

## Silence

A last, perhaps surprising, topic in a volume on speech, is *silence*. But the very absence of speech can be telling, as in the Ishiguro example given earlier, where the fired maids appear to resign silently in their fate. Silences can in and by themselves be speaking, e.g.:

He was too angry to say another word; her manner too decided to invite supplication; and in this state of swelling resentment, and mutually deep mortification, they had to continue together a few minutes longer ... Without knowing when the carriage turned into Vicarage lane, or when it stopped, they found themselves, all at once, at the door of his house; and he was out before another syllable passed.

JANE AUSTEN, *Emma*

There are quite some literary studies of silence in the novel, which analyse it as a sign of social suppression, pain and trauma, and an encouragement for the narratees to fill in the gaps. In a recent volume on *Voices and silence in the contemporary English novel* Vanessa Guignery writes:

It then falls to the reader to be especially penetrating and clear-sighted in order to fill in the narrator's embarrassed silences, to complete the stories contained within the suspension marks which fissure a text, and to recover the truths and dramas hiding between the lines and beneath the aposiopeses. In contemporary novels by Kazuo Ishiguro, Graham Swift, Ian McEwan, J.M. Coetzee and others, occurrences of silence and gaps in the narratives reveal more than they hide, and the first person narrators indirectly encourage the reader to look for that hidden realm of truth which stands 'on the other side of silence' to quote George Eliot (189).<sup>34</sup>

Encouraging starts for the study of silence in ancient Greek narrative have been made by Silvia Montiglio in her *Silence in the Land of Logos*, in which she studies silence in the Homeric epics, drama and oratory, and the volume edited by Paolo Bernardini, which covers poetry, historiography and drama.<sup>35</sup> The chapters to follow will attempt a fuller investigation of this intriguing phenomenon.

34 2009: 3.

35 Montiglio 2000 and Bernardini 2015. For a brief overview see also Stahl 2001.

## Conclusion

In this introduction we have given an overview of several aspects of the (re)presentation of spoken discourse in literary narrative. After a brief discussion of ancient theories on speech presentation, we described the modes of speech DD, ID and RSA, and discussed the various ways in which a narrator can employ them, demonstrating that in each mode of speech—even in DD, which may give the impression that a character's words are presented directly and fully—the steering hand of the narrator can be observed. Furthermore, we explored the relationships between the choice of speech modes and factors like the rhythm and the economy of the narrative, we observed the ways in which different speech modes can be combined (mixed speech, angled narration of dialogue), and we drew attention to the importance of studying speeches within their narrative context, both the immediate context, i.e. the attributive discourse (introduction and capping formulas) that functions as boundary between narrative and speech, and the description of phatic communication, and their wider context. The relevance of an investigation of relation between speech and characterization and focalization were also sketched. Finally, we mentioned silence, the absence of speech, as a lead to follow when it is used in a meaningful manner. We now give the floor to our contributors, who will discuss these aspects for their individual authors.

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