

# Emotions and Narrative in Ancient Literature and Beyond

*Studies in Honour of Irene de Jong*

*Edited by*

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## Emotions and Politeness in Homer's *Odyssey*

*Robert Kirstein*

### The Interplay of Emotions and Politeness

At the beginning of the sixth Book of the *Odyssey* we find the famous encounter between Odysseus and Nausicaa. After the stranded hero has outlined his situation and has taken a bath, Nausicaa tells her serving women to offer him food and drink:

... and the girl admired him. It was to her attendants with well-ordered hair that she now spoke:

'Hear me, my white-armed serving women; let me say something. It is not against the will of all the gods on Olympos that this man is here to be made known to the godlike Phaiakians. A while ago he seemed an unpromising man to me. Now he even resembles one of the gods, who hold high heaven. If only the man to be called my husband could be like this one, a man living here, if only this one were pleased to stay here. But come, my attendants, give some food and drink to the stranger.'

6.237–246<sup>1</sup>

What is perhaps most surprising is not so much the fact that the young king's daughter Nausicaa apparently falls in love with—or becomes at least highly attracted to—the godlike stranger to whom Athena has given additional stature, beauty, and grace (6.229–235), it is rather that she seems to forget the actual task for her maids because of the emotions associated with this moment. It is only in the last verse that she places her command by the words 'But come, my attendants ...'. In terms of the narrative structure of the episode, the motif of love is already hinted at by the narrator (θηεῖτο δὲ κόουρη, 'and the girl admired him', 6.237) but is then really acted out by the character in the following speech (6.239–246). It is implied in her admiration of the man's beauty and her wishful

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1 All translations of the *Odyssey* are taken from Lattimore 1967. For the fairy tale motif of the Nausicaa episode see Hölscher 2000: 116; for the 'stranger meets with local inhabitant story pattern' De Jong 2004: 151.



thought to find a future husband of similar stature, if not to keep Odysseus himself.<sup>2</sup> The latter is a motif that replicates Odysseus' prior flattering declaration that the man who would marry her would be 'blessed'.<sup>3</sup>

This paper attempts to connect the topic of emotions with another topic that has been discussed in recent years, particularly in linguistics and communication studies, namely politeness. In particular, the following questions arise: What is the function of politeness phenomena in relation to the representation of emotions in a narrative, and how do they affect characters and events? If we look at the Nausicaa passage, we notice that there might be a close connection between emotions and politeness: normally, servant commands in the *Iliad* and *Odyssey* are given more or less directly. An introductory, non-directive part that preserves the face of the person addressed (*polite postponement* or *polite retardation*), as may seem appropriate in the case of socially equal persons, is not necessary.<sup>4</sup> So why does Nausicaa not give her obvious and easy-to-follow order directly to her maids? This is not her first command to them, and in the previous situation she expresses her commands straight away (6.199–210).<sup>5</sup> Odysseus himself acts correspondingly when he asks Nausicaa's maids, without any introductory words, to leave him alone to undress and bathe (6.218).<sup>6</sup> An answer to this question may be found if we understand the element of retardation in Nausicaa's speech less as a gesture of politeness towards the servants—which is possible, but not necessary—than as a narrat-

2 For the meaning of line 245 see Garvie 1994: 143: 'The οἱ ... is no longer 'such a man' (τοῖόσδε), but Odysseus himself.'

3 *Od.* 6.158–159, cf. also 180–185. For the theme of marriage and Athena's role in introducing it see De Jong 2001: 151. The theme occurs again in Nausicaa's long speech when she imagines how the urban population might react to her joint appearance with the stranger (6.255–315); see also Race 1993: 93; Felson and Slatkin 2004: 104–105.

4 Here, the term *retardation* is used as a property of a character text such as given in speeches and not in the more common sense of a narrative device of storytelling to create rhythm. An analysis of politeness, retardation (*Retardierung*), and servant commands (*Dienerbefehle*) in Homer is provided by Bedke 2016: 125–226. *Command, order* and *request* are used here without terminological differentiation, see Leech 2014: 135.

5 For the repetition of the order see De Jong 2001: 162; for the use of the imperative in women to women situations Minchin 2007: 213.

6 Odysseus is obviously ashamed of his nakedness and does not want to frighten Nausicaa's maids nor to weaken his position as supplicant. In a later situation (8.454), he has no problems with being bathed by the maids, De Jong 2001: 163. Another view is presented by Heubeck *et al.* 1988: 307, who see in Odysseus' refusal to be bathed a possible sign of a textual problem. De Jong 2001: 150 observes that Odysseus tries to avoid any eroticism in the situation. A reading of the episode as 'sexual encounter' with an 'air of violence' is given by Olson 1995: 181, see also 178.

ive strategy to portray Nausicaa's inner emotional world with greater detail.<sup>7</sup> This seems all the more important because her initial feelings for the stranger were more of a compassionate nature (6.193, 206, and here 242), combined with a proud sense of self-esteem as being a member of the ruling house (6.196–197, 200–205; De Jong 2001: 161–162; Garvie 1994: 142).<sup>8</sup> It is only after Athena's intervention in the beautification scene (6.229–235) that Nausicaa's change of mind, as expressed in her speech to the maids, is motivated.<sup>9</sup>

Since the interplay of politeness and emotions in speeches and dialogues not only serves implicit *characterization* but also influences the *events* of a narrative, another aspect deserves to be mentioned here. Even though Nausicaa addresses her speech directly to her maids in the first line and gives her command in the last, the first part of the speech (vv. 240–245) almost corresponds to an (inner) monologue, in which a character typically becomes clearer about her feelings.<sup>10</sup> In the context of *Bewusstsein und Ereignis*, Schmid (2017: 26) recently pointed out that inner monologues are not only connected to emotional crises but may also carry an essential event-related function:

Innere Monologe markieren in der mentalen Entwicklung der sie denkenden Helden in der Regel einen besonderen Punkt des Innehaltens, der inneren Rechenschaft, der Krise, eines neuen Klarsehens, einer Umentscheidung in wichtigen Lebens- und Existenzfragen.

SCHMID 2017: 26

In this sense, the element of retardation in Nausicaa's speech provides a space not only to describe her emotions, but also indicates her change of mind: 'she has new feelings' and 'a marriage to the stranger becomes a serious option' (De Jong 2001: 151, 164). A link then emerges to Odysseus' earlier inner monologue (6.141–147). In that indirect deliberation scene, the just-arrived hero considers how he should behave towards Nausicaa: 'As a rule, the choice is between an emotional and a rational alternative ... As usual, the second alternative is

7 Nausicaa maintains a downright friendly contact with her maids, washes laundry, plays, and dines together with them (cf. 6.93–101). See Austin 1975: 102–194; Schein 1995.

8 For the relation between *feelings* and *emotions* see e.g. Goldie 2000: 50–72, 2002: 235–236; Konstan 2015 n. 15.

9 Athena's role in this part of the epic is discussed by De Jong 2001: 152.

10 Heubeck *et al.* 1988: 308 on lines 244–245: 'Nausicaa is, in fact, thinking aloud'; see also Garvie 1994: 143. The imperative in itself does not provide an indication of the level of politeness of the speaker in Homeric poems, see Bedke 2016: 86–92, 338; for the use of imperatives in the *Odyssey* see Minchin 2007: 211–217. The scholia express doubts about the appropriateness of Nausicaa's ideas, see Heubeck *et al.* 1988: 308.

chosen' (De Jong 2001: 159). In what follows, Odysseus sticks to this decision *against* emotion and *favouring* rationality, which can be interpreted as part of a general tendency of Odysseus in this part of the story to regain 'his heroic status and confidence' (De Jong 2001: 150). After the bath, he dons new clothes and is beautified by Athena. We now see the hero, 'radiating in grace and good looks', sitting a little aside on the beach (6.236–237). The different emotional disposition of both figures is narrated in different ways: while Odysseus' rather distanced, rational attitude is expressed non-verbally by the choice of his seat, Nausicaa's less distanced emotions are expressed in the direct speech quoted above.<sup>11</sup> As in an earlier example (6.199–210), she shows a tendency to speak not *to* but *about* the stranger.<sup>12</sup> The fact that Nausicaa speaks to her maids and, in a certain way, to herself, while Odysseus sits *aside* on the shore 'in solitary splendour' (Garvie 1994: 141), means that the description of the emotions in this episode also receives a significant spatial dimension.<sup>13</sup>

### Politeness

Manners, decency, etiquette, politeness: the variety of terms alone—and the variety of meanings ascribed to them—point to the complexity and omnipresence of the topic. Especially Norbert Elias' examination on *The Civilizing Process* (1939) has significantly influenced modern consideration of politeness (Kimmich and Matzat 2008: 9). Grice's cooperative principle (1975) has provided the starting point for socio- and pragmatic-linguistic research on politeness.<sup>14</sup> Of his four *cooperative maxims* (*quantity, quality, relevance, and manner*), the last one states that communicators should avoid obscurity, ambiguity, verbosity, and disorder because these act as obstacles to the process of

11 The view that direct speech in general tends to more easily allow for emotional expressivity is discussed by Beck 2009: 143.

12 Cf. De Jong 2001: 161 on Nausicaa's two subsequent speeches first to Odysseus and then to her maids: 'instead of talking *to* the stranger, she starts talking *about* him.'

13 Space here has a symbolic function by reflecting the different emotional dispositions of Odysseus and Nausicaa. In addition, there is also a thematic one, since Odysseus' seat at the shore keeps us in mind of his sea adventures. For non-verbal communication see Minchin 2007: 17–22, and compare the Calypso scene discussed below. See also the Introduction to this volume for the thematic function of space in relation to emotions and further references. Compare in this volume also the observations of Adema on space in Dido's Carthage, and of Müllner on the body-based experience of space in the Hebrew Bible.

14 An overview of models and theories is provided by Leech 2014: 32–43; Knappe 2012: 3–7.

communication. Following Grice, whose primary interest was not politeness in itself, Leech has developed his own model of general *politeness maxims*: generosity, tact, approbation, modesty, obligation, agreement, opinion reticence, sympathy, and feeling reticence (Leech 2014: 90–91; cf. Leech 1983). Based on Grice (1975) and Goffmann (1967), Brown and Levinson's influential study ([1978] 1987) used the aspect of 'saving face' as a reference point for reflections on strategies that can be used to avoid threatening acts such as direct criticism or direct commands.<sup>15</sup> Among others, Leech has emphasized that politeness is a multifaceted phenomenon 'between language use and social behavior' (Leech 2014: ix). Of particular interest are current, post-pragmatic approaches that perceive politeness as a dynamic phenomenon that emerges in social networks and makes an essential contribution to the cohesion of society. In cultural and literary studies, this gives rise to questions—similar to those addressing the transhistorical dimension of emotions—about the intercultural comparability and historical diachronicity of politeness phenomena across times and cultures. Examples of such research include examinations of Western conceptions of Japan, of gender issues from a cultural and socio-linguistic perspective, and, more generally, of late-modernity's attempt to reverse the enlightenment's rationalization of politeness.<sup>16</sup>

Connections between politeness and emotion research are exemplified by Brown and Levinson, who discuss emotions in the context of face-threatening acts or when using Leech's approach. Leech, however, does not refer to emotions directly but postulates—in parallel to *opinion reticence*—also a *feeling reticence* (Langlotz and Locher 2017: 293–294). Other linguistic studies explore the relation between emotion and impoliteness (Kienpointner 2008; Langlotz and Locher 2017). Classics has also developed an interest in politeness phenomena, with work, for instance, on Homer, Cicero and the late Republic (Hall 2009; Scholz 2009; Ganter 2015). For Homer in particular, Bedke's study *Der gute Ton bei Homer* (2016) deals with the topic of politeness. It provides an analysis of a selection of more than 700 speeches in the *Iliad* and the *Odyssey* by taking an approach from current speech-act and pragmatic linguistic theories as presented by Austin, Searle, Grice, Leech, Brown and Levinson, and others.<sup>17</sup> The study

15 For the distinction between positive and negative politeness, see Brown and Levinson 1987: 71–72; Leech 2014: 11–13; Minchin 2007: 190–191.

16 Konstan 2006: 3–40, 2015: 2; Kimmich and Matzat 2008; Bargiela-Chiappini and Kádár 2011; Grainger and Mills 2016.

17 For the selection and compilation of the *corpus* see Bedke 2016: 47–85. Politeness in Homer is also discussed by Lloyd 2004; Brown 2006; Minchin 2007; Lentini 2018. Speeches in Homer: Griffin 2004; De Jong 2004: 114–115; Beck 2009 and 2012 (with Huitink 2013);

does not focus on emotions, but mentions them in two contexts in particular. First, in situations where the speaking character is in an emotional state of crisis triggered by internal experiences such as love or fear. This category also includes the introductory example of Nausicaa's speech to her serving women above. Second, in situations in which not the speaker but the addressee displays an emotional crisis, which yields the so-called *θάρσει-* or *don't worry / never fear-speeches* (Bedke 2016: 158–161, 258).

In the system proposed by Brown and Levinson, the technique of postponement or retardation discussed above in relation to Nausicaa's speech is part of *positive politeness* as *Strategy 5: seek agreement*:

Another characteristic way of claiming common ground with H[earer] is to seek ways in which it is possible to agree with him. ... And in many cultures, the FTA [i.e. *the face-threatening act*] of making a request is normally preceded by an interim of small talk on safe topics ... as a way of reassuring H that you didn't come simply to exploit him by making a request, but have an interest in general in maintaining a relationship with him.

BROWN and LEVINSON 1987: 112

Examples of this type of speech include Calypso's words to Odysseus in Book 5 (160–170) or Athena's calming speech to Odysseus in Book 13 (362–365) of the *Odyssey*. The former uses the introductory formula *κάμμορε, μή μοι ἔτ' ἐνθάδ' ὀδύρεο* ('Poor man, no longer mourn here beside me'), while the latter uses the formula *θάρσει, μή τοι ...* (*Never fear, let none ...*).<sup>18</sup> Within the group of speeches that are relevant to phenomena of politeness, the *θάρσει-*speeches belong to a wider subgroup. This group includes speeches that do not produce a *face-threatening act* per se and therefore initially make measures like polite retardation unnecessary. This is the case, for example, with greeting, thanking, offering, and exchanging gifts or when speaker and addressee share the same opinion on the call to action.<sup>19</sup> The picture is, however, different in the case of the *θάρσει-*speeches: Even though here frequently also no face-threatening is involved, the speech can still include in its first part a retardation that is known

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Grethlein 2017: 53. A discussion of Searle's speech act theory is provided by Bedke 2016: 56–83; on questions about the diachronic transferability see *ibid.* 60 n. 87; see also Minchin 2007: 23–51; Beck 2009 and 2012: 10–18.

18 A comprehensive list of *θάρσει-*speeches in Homer is provided by Bedke 2016: 258.

19 This corresponds to what Leech 1983: 104–105 characterizes as the *convivial* type.

from politeness structures, which reassures the addressee and thus increases the chances of the illocutionary act itself in its second part (Bedke 2016: 255).

In the second half of my paper I will take a closer look at the *θάρασει*-speeches with regard to the narrative function of the interplay of politeness phenomena and emotions.

### Emotions and Politeness in Homeric *θάρασει*-speeches

In Book 13 of the *Odyssey*, in the middle of the epic, the storylines of the *Odyssey* and *Telemachy* come together. By the will of Zeus and with the help of the Phaeacians—a people of ‘intermediary nature’ between gods and humans and thus placed between the hero’s adventures before and after reaching Ithaca—Odysseus has finally succeeded in returning home.<sup>20</sup> The hero has good reason to have many fears, not only for his own fate, but also for that of his family, his followers and his entire household and kingdom. Emotions therefore naturally play a major role in the now unfolding play of disguise and recognition, loyalty and infidelity, fear and hope. This applies not least to the encounter between Odysseus and Athena. After a long false tale, at the moment the goddess makes herself known to him and makes him realize that he has in fact reached no other territory than his homeland Ithaca (13.299–300, 344–351), Odysseus’ overwhelming emotions are described in a dense sequence of joy and anxiety, joy at the successful return and fear of the events to come on a ground that had not been under his control for long. The emotional layout of the episode is further enriched by the fact that both speakers express their feelings not only about the situation in general but also about the lies and disguises of the other (which also violates Grice’s cooperative principle of *quality*): Athena reacts rather amused to Odysseus’ Crete story, while the exhausted and still disoriented Odysseus is far less enthusiastic about the deceptions by Athena (13.287–295, 312–313).<sup>21</sup> While the emotion of joy, insofar as it is attributed to Odysseus, in this episode is part of the author’s narrative voice (13.353–354 γήθησεν ... χαίρων ἦ γαίη, ‘Long-suffering great Odysseus *was gladdened* then, *rejoicing* in the sight of his country’), anxiety shimmers implicitly through in

20 Quotation from De Jong 2001: 149. For the macrostructural context see also e.g. Erbse 1972: 143–148; Bowie 2013: 2–6.

21 For the different reactions of Athena and Odysseus see De Jong 2001: 329–330. Grice’s principle of *quality* being violated by lying; Stokke 2019; one might also argue that lying violates the fourth principle of *manners*. For the relation of lying and politeness, esp. in the case of ‘white lies’ see Terkourafi 2019.

the direct speech that Odysseus addresses to the local Naiads.<sup>22</sup> He ends this short prayer—a ‘combination of prayer type-scene and a welcome speech’ (De Jong 2001: 333)—with the worried question, wrapped in an *if*-clause, about his fate and that of his son Telemachus (13.359–360).

In her reply, the goddess Athena directly addresses Odysseus’ fears and calms him down with the following speech:

Then in turn the goddess gray-eyed Athene said to him:

‘Never fear, let none of these matters trouble your mind. Rather let us hide these possessions without delay, deep in the inward part of the wonderful cave, so they will be kept safe for you. Then we shall make our plans how all may come out best for us.’

13.361–365

Both the opening with the *θάρσει*-phrase and the twofold structure of the speech with a non-directive and a directive part—calming down (v. 362) and placing an order (vv. 363–365)—are conventional. Comparable *θάρσει*-speeches are, as we have seen, found equally in the *Iliad* and in the *Odyssey*. If we analyse Athena’s speech with the tools known from politeness research, we will find that the first part fulfils the function of retardation, which prepares the second part with the actual call to action. As in Nausicaa’s speech above, we are dealing here with a speech situation between two socially unequal partners, so that polite retardation does not seem to be absolutely necessary. *Θάρσει*-speeches, however, can generally include in its first part a retardation to reassure the addressee and thus increase the chances of success of the illocutionary act in its second part. Athena’s use of the imperatives *θάρσει* and *μελόντων* does not contradict the element of politeness, and in the second part she subtly and in an encouraging way glides over to the collective subjunctive in the first-person *φραζώμεθα* (‘Then *we* shall make our plans’). By doing so she employs what Brown and Levinson describe as the strategy to ‘include both S[peaker] and H[earer] in the activity’ (Brown and Levinson 1987: 127–128). Athena’s speech turns out successful by leading directly and eventfully into joint action: first, non-verbally, to the hiding of the treasures and gifts Odysseus received from the Phaeacians (13.366–371); and second, in the form of a dialogue, to the brain-storming about the suitors and the regaining of Odysseus’ ancestral power (13.372–439).<sup>23</sup> While the first action—the securing of the treasures—has an open end and will not be resumed in the *Odyssey*, the

22 By taking up Athena’s earlier mention of the Naiads in vv. 347–350.

23 Cf. Athena’s similar assistance in 19.33–34. Erbse 1972: 162 stresses that the main initiative

second action—the extended consulting scene—forms the prelude to the rest of the story.<sup>24</sup> Both actions show Odysseus as a figure gradually finding back his former non-passive heroic status.<sup>25</sup>

If we look at Athena's words in the context of the emotions described in this episode, it can be argued that her speech as a whole causes a delay in the course of events with a suspense-increasing dynamic potential.<sup>26</sup> Often a *θήρασει*-speech is, as in this case, accompanied by success, and the sequence of actions is turned towards a positive direction in contradiction to the initially negative emotions of a character. Thus, politeness phenomena—by interacting with a given character's negative emotions—can form an important element in the emotional layout or 'rhythm' of narratives.<sup>27</sup>

In Book 2 of the *Odyssey*, we find a similar three-part sequence of fear, *θήρασει*-speech and action in the scene between Telemachus and Euryclea (2.337–381).<sup>28</sup> Telemachus, carrying out Athena's instructions, reassures his nurse Euryclea, who has reacted with fear and lamentation to his plan to set sail towards Sparta (2.361–362). He speaks to her the following calming words:

Then the thoughtful Telemachos said to her in answer: 'Do not fear, nurse.  
This plan was not made without a god's will.'

2.371–372

Telemachus' speech is successful and leads to direct action without any further emotionally motivated delays: Euryclea follows his instructions by swearing not to reveal anything to Penelope and by taking care of his travel provisions (2.377–380).<sup>29</sup> Similar to the scene between Athena and Odysseus above,

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when hiding the treasures is on Athena's side, while Odysseus plays the role of a henchman. For a discussion of the brainstorming scene as 'too short' see Erbse 1972: 161.

24 For the open end of Odysseus' possessions see De Jong 2001: 333. Similar techniques are the gaps and loose ends in Homer; see Scodel 1999: 60.

25 A process that already begins with the landing on the island of Scheria; see De Jong 2001: 150; Segal 1962: 23; Murnaghan 1987: 108–110; Garvie 1994: 131. For Odysseus as a dynamic character in the *Odyssey* see Rutherford 1986; De Jong 2017: 41–42.

26 See e.g. Rengakos 2011: 132–136; De Jong 2014: 94. For suspense as an immersive device in narration, see Allan in this volume. For another salient example of suspense-increasing speeches, see Currie's analysis of the Odysseus-Laertes reunion scene (*Od.* 24) in the next chapter.

27 This use of the term 'rhythm' here differs from the common use of the word in narratology to define the relationship between fabula and story; see De Jong 2014: 92.

28 For tripartite structures in the *Odyssey* see also Myres 1952; Tracy 1997: 364–365.

29 Beck 2009: 144 n. 24. On the structure of the dialogue between Telemachus and Euryclea see De Jong 2001: 65; see also Heubeck *et al.* 1988: 153: 'The poet was evidently concerned



the immediate reaction to the θάρσει-speech is of both verbal and non-verbal nature. Here, however, the emphasis is on the non-verbal part, whereas Euryclea's vow of secrecy is only indirectly reported as summary.

There are, however, also θάρσει-speeches that have no immediate success even if they employ means of polite retardation. As a result, the negative emotions from *before* the speech continue *after* it, affecting the overall emotional layout of the corresponding episode. An example can be found in the scene between Calypso and Odysseus in Book 5 of the *Odyssey* (149–227).<sup>30</sup> The scene comprises a total of three speeches by Calypso, in which she attempts, in a well-considered way, to persuade Odysseus to stay with her on the island of Ogygia (159–170, 180–191, 202–213). It is only in the end that the nymph, having 'a deep emotional investment in Odysseus', will let him go, which leads to the action of building the raft, which is described in full detail (5.233–262, cf. 162–164; Louden 1999: 111). She finds the hero on the beach staring at the sea. What follows is 'the most complete description of Odysseus' distress' (De Jong 2001: 133). Odysseus reflects on his current situation, the nights he spends in the cave with the nymph, and the days he spends on the shore. Grief is the determining emotion; the physical reaction of tears is described in remarkable detail (5.149–158). The moment is narrated in a dense and complex way, employing embedded focalization (τὸν δ' ἄρ' ... ἤδρε καθήμενον, 'and she found him sitting', 5.151) and by the addition of knowledge that Calypso cannot have, such as the inner thoughts of Odysseus.<sup>31</sup> There are also emotions on Calypso's side, for instance in her body language when she approaches the hero closely (ἀγχοῦ δ' ἵσταμένη, 'stood near', 5.159).<sup>32</sup> Nevertheless, her first calming speech—introduced not with θάρσει but with the similar phrase κάμμορε, μή μοι ἔτ' ἐνθάδ' ὀδύροο—turns out to be a failure:

She, bright among divinities, stood near and spoke to him:

'Poor man, no longer mourn here beside me nor let your lifetime fade away, since now I will send you on, with a good will. So come, cut long

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not to delay Telemachus' departure with a prolonged and emotional leave-taking, which incidentally could hardly fail to attract the notice of the suitors.'

30 Note the differences of attitude of the three departing scenes as pointed out by De Jong 2001: 132.

31 On the technique of *paralepsis* here see De Jong 2001: 133.

32 De Jong 2001: 134: 'The speech-introduction with 'standing nearby' suggests affection.' This is continued before Calypso's second speech, when she smiles and touches him with her hand (5.180–181); cf. also 6.56, Minchin 2007: 18–19. For emotions and actions out of emotion see Goldie 2000: 12; 37–47. Compare also the Nausicaa scene above, where Odysseus keeps a distance.

timbers with a bronze axe and join them to make a wide raft, and fashion decks that will be on the upper side, to carry you over the misty face of the water. Then I will stow aboard her bread and water and ruddy wine, strength-giving goods that will keep the hunger from you, and put clothing on you, and send a following stern wind after, so that all without harm you can come back to your own country, if only the gods consent. It is they who hold wide heaven. And they are more powerful than I to devise and accomplish.'

5.159–170

Again, there is a twofold structure of the speech: calming down (lines 159–160) and giving an order (lines 160–170, compare Athena to Odysseus above). As noted, Calypso omits the crucial order by Zeus and leaves it at as a vague reference to the gods in general (violating Grice's cooperative principle of *quality*).<sup>33</sup> In fact, Odysseus' reaction is one of 'shuddering' (ῥίγησεν, 5.171).<sup>34</sup> As elsewhere, he is presented as an essentially distrustful figure, and he distrusts the nymph passionately.<sup>35</sup> In his reply, he paints out the dangers of the sea and demands that she not plan any further misfortune for him. It is noteworthy and a significant feature of the whole scene that Odysseus, as 'a polished and effective orator' (Griffin 2004: 161), also makes use of the instrument of polite retardation.<sup>36</sup> The actual call to action—to perform an oath—occurs in his speech also only in the second part:

So she spoke to him, but long-suffering great Odysseus shuddered to hear, and spoke again in turn and addressed her:

'Here is some other thing you devise, O goddess; it is not conveyance when you tell me to cross the sea's great open space on a raft. That is dangerous and hard. Not even balanced ships rejoicing in a wind from Zeus

33 Calypso concealing information: Louden 1999: 114; De Jong 2001: 132–133. As noted by Duckworth 1933: 73–74, Calypso herself is given insufficient information by Hermes. For vagueness and lying see Egré and Icard 2019.

34 For the meaning of ῥίγησεν see Heubeck *et al.* 1988: 270; Cairns 2013: 91–92 with n. 32.

35 Race 1993: 92 with n. 38; Louden 1999: 113: 'In a further inversion of events on Ogygia, Odysseus is not in any way suspicious of the help Kirke offers him on his departure.' Heubeck *et al.* 1988: 270 present a different view on how Odysseus' character is described in the *Odyssey*: 'Odysseus therefore displays, to excess, watchfulness and caution, but we should not, with the goddesses to guide us, stigmatize his attitude as mistrust or suspicion.'

36 See also the overview offered by Bedke 2016: 374 on speeches in the Odysseus-Calypso-scene that include polite retardation. On Odysseus' diplomatic speech in 5.215–224, in which he finally rejects Calypso's offers, see De Jong 2001: 136.

cross over. I will not go aboard any raft without your good will, nor unless, goddess, you can bring yourself to swear me a great oath that this is not some painful trial you are planning against me.'

5.171–179

It is only after a further reassuring speech by Calypso (5.180–191) that Odysseus relents and allows her one last attempt to keep him with her (they dine and spend the night together). His final rejection of Calypso is then also expressed in polite words whereby the whole episode contributes to the characterization of Odysseus as a man of the world ('Note the gentle, diplomatic nature of Odysseus's words,' Minchin 2007: 71). Odysseus' initial distrust of Calypso's words has, not least, a suspense-generating effect so that two speeches instead of one are necessary to change his emotional disposition of grief, which leads to the positive and joint action of constructing the raft (5.233–262). The moment when he sets sail and leaves Ogygia, joy over the favourable wind becomes the determining emotion: 'for the first time in the story we see an Odysseus who is happy' (De Jong 2001: 138, cf. γηθόσυνος δ' οὔρω, 'happy with the wind', 5.269). As a result, we notice in the scene between Calypso and Odysseus a four-part sequence of grief, first θάρσει-speech, second θάρσει-speech and action, as part of a larger dialogue scene between the nymph and the hero. The interplay of politeness phenomena and emotions here appears to be an extended version of the pattern in the scene between Odysseus and Athena or between Telemachus and Euryclea as discussed above.

It is important to keep in mind that the discussed passages are only episodes and are themselves parts of more comprehensive macrostructures. In the case of Calypso, for example, it is noteworthy that she reacts to Zeus' instruction, conveyed by Hermes, to let Odysseus go with the same kind of shuddering that Odysseus experiences when hearing her words immediately afterwards (5.116). In the same book we witness the metamorphosis of Odysseus' emotions from grief to happiness once he has succeeded in leaving Ogygia, but this is—for the narratee—only a brief break between Odysseus' unhappiness as Calypso's guest and his panic during the following storm (5.279–493).<sup>37</sup> In the midst of this storm brought about by the angry Poseidon (5.284–285), we see Odysseus again in great fear, full of negative emotions and expecting immediate death as a hero who had survived the battles around Troy.

37 The seventeen days of (peaceful) sailing are narrated, in fact, as a summary in a single line in 5.278; see De Jong 2001: 138.

## Conclusion

If we wish to determine the narrative function of the interplay between emotions and politeness, two aspects might be identified. First, politeness phenomena such as retardation (postponement) can be used to give insight into a character's emotions (or other states of mind), which, in turn, may signal an important change of mind. This is the case in Nausicaa's speech to her maids; we find, for example, a similar situation in Penelope's speech to her maids in the fourth Book (4.722–741). Second, as has been argued in the analysis of the *θήρσει*-speeches, the negative emotions of a character being addressed can be either contrasted with positive emotions on the part of the speaker (for instance hope against fear) or a more 'neutral' assessment. There are instances that can be described as a three-part sequence pattern of fear, *θήρσει*-speech and action (Athena to Odysseus, Telemachus to Euryclea). Depending on the success or non-success of the initial speech, there are also instances that involve more than one speech in a four-part sequence of inherently greater complexity (Calypso to Odysseus).

The effect of this interplay is a rhythmization of the narrative in which negative and positive (or neutral dispositions) alternate with each other, supporting the overall emotional colouring of the text and creating suspense about the outcome of a given episode. Polite retardation creates suspense *within* a speech, where it is normally positioned in the first half; augmenting this effect, furthermore, speeches that contain elements of politeness can have an *overall* retarding and thus suspense-increasing function.

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