Politeness phenomena in Homer: a study of politeness in supplications in the *Odyssey*

Alexandra Blazokatairinaki
(s1727125)

July 2016

Universiteit Leiden

Master Thesis in Linguistics

Under the supervision of: Dr. A.M. Rademaker

Table of Contents:

1. Introduction

Ἀρήτη, θύγατερ ῾Ρηξήνορος ἀντιθέοιο, σόν τε πόσιν σά τε γούναθ᾽ ἱκάνω
πολλὰ μογήσας τούσδε τε δαιτυμόνας·
τοῖσιν θεοὶ ὄλβια δοῖεν ζωέμεναι, καὶ παισὶν ἐπιτρέψειεν ἕκαστος
κτήματ᾽ ἐνὶ μεγάροισι γέρας θ᾽ ὅ τι δῆμος ἔδωκεν·
αὐτὰρ ἐμοὶ πομπὴν ὀτρύνετε πατρίδ᾽ ἱκέσθαι θᾶσσον,
ἐπεὶ δὴ δηθὰ φίλων ἄπο πήματα πάσχω.
Od.7.146-152

Arete, daughter of godlike Rhexenor, to thy husband and to thy knees am I come after many toils,—aye and to these banqueters,
to whom may the gods grant happiness in life, and may each of them hand down to his children the wealth in his halls, and the dues of honor which the people have given him.
But for me do ye speed my sending, that I may come to my native land, and that quickly;
for long time have I been suffering woes far from my friends.
(translation. by Murray 1919)[1]

On thirteen occasions in the Odyssey,[2] mortal people beg other mortal people to give them information, to carry out a particular action, or to refrain from doing something. Some of these speeches are short, direct and to the point, and others are more elaborate and indirect. However, despite the external differences in the way they are uttered, all of them have something in common: the speakers' utterances

[1] This English translation of the Homeric supplications is from Homer. (1919). *The Odyssey* (Vol. 1, 2 Loeb Classical Library Volumes) (translated by A. T. Murray). London, Heinemann: Cambridge, MA, Harvard University Press.

[2] The thirteen cases of supplication in the *Odyssey* are the following: Telemachus' supplication to Nestor (*Od*. 3, 79- 101), Telemachus' supplication to Menelaus (*Od*. 4, 316-331), Odysseus' supplication to Nausicaä (*Od*. 6, 149-185), Odysseus' supplication to Arete (*Od*. 7, 146-152), Odysseus' supplication to cyclops Polyphemus (*Od*. 9, 259-271), Eurilochus' supplication to Odysseus (*Od*. 10, 266- 69), Odysseus' supplication to Circe (*Od*. 10, 482-5), Elpenor's supplication to Odysseus (*Od*. 11, 60-78), Odysseus' supplication to a young herdsman (*Od*. 13, 228-235), Theoklymenus' supplication to Telemachus (*Od*. 15, 260-4 and 272-78), Leodes' supplication to Odysseus (*Od*. 22, 312-19), Phemius' supplication to Odysseus (*Od*.,22, 344-353), Medon's supplication to Odysseus (*Od*. 22, 367-70). All of them are presented in full in Appendix A.

are not just words that describe something in the world but rather their goal is to achieve something. In Austin's (1975) terms, these types of utterances are called speech acts, and all of them have of three different aspects: (i) the locution, or the speaker's utterance (for example, Odysseus' speech to Arete (*Od*.7,146-152)), (ii) the illocution (the act performed by the utterance (through his speech, Odysseus begs Arete to help him go back to Ithaca) and (iii) perlocution (the effect that the utterance has on the hearer (Arete will either be persuaded to give Odysseus a ship to return to Ithaca, or not).

Based on Austin's theory, Searle (1979: 12-20) distinguished five categories of illocutionary acts: 'assertives', 'commissives', 'directives', 'expressives', and 'declaratives'.[3] In this study, the focus will be exclusively on the category of 'directives', that is, speech acts in which the speakers attempt to make the hearer(s) do something. This category comprises many subcategories such as supplications, suggestions, orders, demands, invitations, and prayers. The current research specifically investigates supplications, and therefore a clear definition of supplications as distinct from other types of directives is required.

The essence of the speech act of supplication, as Clark (1998: 9-11) argues, is that it is "a forceful directive, [in which the speaker] has an essential and crucial interest in its success, [and] the person supplicated has more power than the person performing the supplication". Furthermore, the speech act of supplication "often involves physical actions and (…) the language of supplication may refer to them" with performative verbs such as *λίσσομαι* (*lissomai*/I beseech you) and *γουνοῦμαι/γουνάζομαι* (*gounoumai/gounazomai*/I kneel down, I beseech you). This definition differentiates supplications from simple requests on the basis that along with prayers, the former are considered subsets of the latter. Moreover, in the case of requests, speakers can utter them with or without redress, while in the majority

[3] "In an assertive speech act, a speaker commits himself (more or less strongly) to the belief that something Is the case; examples include stating, suggesting, deducing. [..] In commissive speech act, the speaker commits himself to do something; examples include promising and threatening. In an expressive speech act, the speaker reports his attitude to a state of affairs; examples include apologies, congratulations, and condolences. In declarative speech act, the speaker brings about a state of affairs through his utterance; examples include resigning, excommunicating, and appointing" (Clark 1998: 9, footnote 16)

of cases, supplicants' supplications involve some kind of redress, either physical, or lexical, or both.

Since supplications are therefore conceptually very close to the directive speech act of the 'prayer', Naiden's (2006) distinction between these two similar speech acts is helpful. He argues that "in prayer, the gods are the addressees, [while] in supplication, a human being is the addressee (…)", and adds that "the addressee in a prayer is absent, [whereas] in supplication, the addressee is present" (2006: 7). Létoublon (n.d.) adds that in Ancient Greek, the language that is used in prayers is also different from that of supplications: "Two [performative] verbs are used for prayer, (…): εὔχομαι (*euchomai*) and ἀράομαι (*araomai*) (Létoublon, (n.d: 293)".[4] In contrast, in supplications, *λίσσομαι* (*lissomai*) and *γουνοῦμαι/γουνάζομαι* (*gounoumai/ gounazomai*) occur.

As a scholarly topic, ancient supplication has been thoroughly studied, mainly by classicists (Gould, 1973; Crotty, 1994; Naiden, 2006). However, very little has been written on Ancient Greek supplications from a linguistic point of view. Pragmatists have, since the 1970s, spilled much ink about the concept of politeness in modern languages, especially in regards to the question of whether it is a universal or culture-based phenomenon, and a small amount of work has been dedicated to politeness phenomena in ancient languages, and more specifically in Ancient (archaic) Greek (e.g. Brown, 2003 & 2006; Gordon, 2014; Kelly, 2014 have worked on the *Iliad)*, there is still more which needs to be done. This research therefore aims to help fill this gap in pragmatic studies by testing a linguistic theory about politeness on an Ancient Greek text.

More specifically, since it was argued above that supplications do not occur without redress, or in Brown & Levinson's terms, politeness, the main goal of this paper is to uncover the politeness strategies used in the supplications in the *Odyssey*, in relation to the elements before or after the main request of the supplication. To do so, the applicability of the taxonomy of the elements external to the core request, as proposed in the Cross-Cultural Speech Act Realization Patterns

[4] According to Létoublon (n.d: 295) the two verbs mean 'to pray' or 'to curse' and are mainly used in prayers. For more information about the vocabulary of Ancient Greek prayers she suggests: "Corlu 1966; Rudhardt 1992; Aubriot-Sévin 1992; Jakov and Voutiras 2005; Voutiras 2009 " (Létoublon (n.d.): 293 footnote 15)

(CCSARP) coding manual (Blum-Kulka et. al. 1989) was tested on these supplications. In addition, the applicability of the formula and politeness strategies proposed by Brown and Levinson (1978; 1987) was also tested. The amount and type of politeness strategies used in the elements external to the core request were analyzed to expose any potential connections between the coding manual and the politeness theory. The results were also discussed in reference to whether these Archaic Greek supplications follow or diverge from Sifianou's (1992) findings that Modern Greek is a positive-oriented language.

First, an outline of the theoretical background of the study of supplication is provided, followed by a description of Brown and Levinson's (1978; 1987) politeness theory and a description of Blum-Kulka's (1989) CCSARP model. Next, the methodology followed in order to analyze the supplications in the Odyssey is described, and the results of the analysis are presented and discussed. Finally, suggestions are made for future research on politeness phenomena in Ancient Greek.

2. Literature Review

In this chapter, the theoretical background framing the current study is established. First, we introduce a brief overview of studies that have been undertaken on the topic of supplications. This is followed by a presentation of the main focal points of Brown and Levinson's (1978; 1987) politeness theory. Finally, the CCSARP coding model (Blum-Kulka et al. 1989) is described, with a particular focus on one part of its taxonomy: external modifications of the request. The applicability of these to supplications in the Odyssey are examined in Chapter 4.

2.1 Theoretical background on Ancient Greek supplications

Research on Ancient Greek supplication was greatly influenced by Gould's (1973) seminal article "Hiketeia". Gould focuses on the power of gestures during the ritual of supplication, and perceives it as a 'game' with certain rules. For him, supplication is a repetitive and formal ritual, which always ends up being successful for the supplicant, due to the gestures' inherent powers.

Almost a decade later, Pendrick (1982) disagreed with Gould's opinion that supplications consist of standardized words and actions. She argues that despite the external similarities, the *Iliad* and the *Odyssey* manipulate the potency of the supplication differently according to their war-like and post-war contexts respectively.

Thereafter, Crotty (1994) approaches supplication as a kind of discourse. He focuses on the verbal part of the supplication, and states that it is the main requests and arguments that possess the strongest persuasive power, not the gestures per se. Subsequently Clark (1998), from whom the definition of supplication was borrowed in the introduction, also focuses on the verbal act and discusses speech act theory in the context of the Homeric spoken discourse.

Finally, a more elaborate study of ancient supplication is presented in Naiden (2006), who presents a holistic view of the ritual of the supplication. He divides the act into four 'steps', giving equal amounts of attention to each: (i) the approach to an individual or a place, (ii) the use of distinctive gestures, (iii) the verbal part, and (iv) the response of the addressee (also referred to as the supplicandus).

2.2 Politeness Theory (Brown & Levinson 1978; 1987)

Brown and Levinson's theory on politeness (1978; 1987) is considered to be the most influential in the field of language, and has triggered innumerable reactions, either for or against it. As one researcher says "it is impossible to talk about (politeness) without referring to Brown and Levinson's theory" (Kerbrat-Orecchioni 1997: 11 in Eelen 2001: 3).

Following Goffman's views on politeness, Brown and Levinson place at the center of their linguistic theory the notion of 'face', which Goffman defines as 'the public self-image that every member wants to claim for himself' (Goffman 1978: 66 in Sifianou 1992: 31). According to Brown and Levinson's theory, face consists of two opposite aspects, the 'negative' and the 'positive', which refer to the two opposite 'wants' of any individual. The 'negative face' refers to "the want that one's actions be unimpeded by others" and the 'positive face' refers to "the want that one's wants be desirable to at least some others" (Brown and Levinson 1987: 62).

The theory also claims that most speech acts inherently threaten the face-wants of both the speaker and/or the hearer (they are Face-Threatening Acts or FTAs), and that politeness is the way to redress these face-threats. Eelen (2001: 4) briefly explains the three politeness strategies distinguished by Brown and Levinson: "positive politeness (the expression of solidarity, attending to the hearer's positive face-wants), negative politeness (the expression of restraint, attending to the hearer's negative face-wants) and off-record politeness (the avoidance of unequivocal impositions, for example hinting instead of making a direct request)".

The weight of imposition of a certain speech act determines the amount and kind of politeness that the speakers will use. Brown and Levinson argue that the

speakers calculate this weight of imposition by determining the cumulative effects of the following three social variables (Brown & Levinson 1987: 74):

i. the 'social distance' (D) between the speaker (S) and the hearer (H)
ii. the relative power difference (P) between (S) and (H)
iii. the absolute ranking (R) of imposition in the particular culture

This calculation is explicated in the following formula, in which W refers to weight of imposition, x refers to a speech act, S to the speaker, and H to the hearer:

$$Wx = D(S,H) + P(S,H) + Rx$$

On the basis of the outcome of the formula, speakers select a specific strategy with which they structure their speech act. Figure 1 shows Brown and Levinson's decision-tree, which shows a speaker's five possible choices.

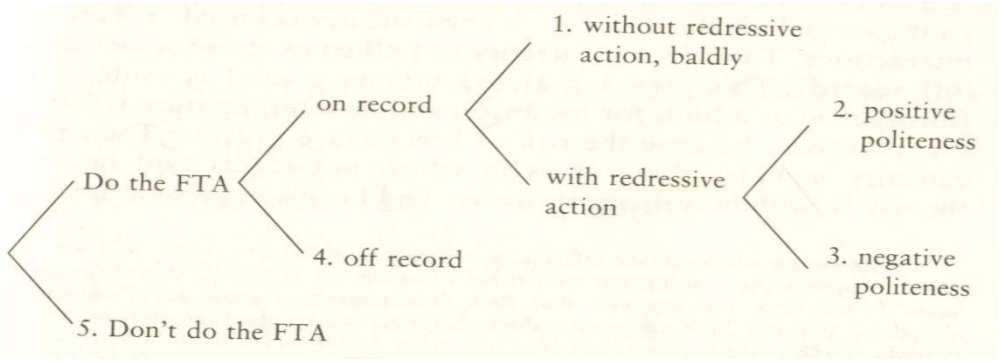

Figure 1: Possible strategies for FTAs (Brown and Levinson 1987: 69)

When speakers find themselves in a situation in which they have to perform an FTA such as a request, they choose to either formulate their request explicitly with no redress, or they choose between positive and negative politeness. While in the case of requests either of these two options is likely to be chosen, this is not the case for supplications. Since supplications are considered to be subsets of requests and are a ritualized speech act, it is expected that even if they occur in bald form, the redress will be in non-linguistic elements, such as in a gesture of abasement. Thus, in the majority of cases, supplications are most likely to occur with a certain redress, physical and/or linguistic. On the linguistic level, as Figure 1 shows, speakers may

choose positive politeness as one way to redress the threat towards a supplicandus' face**,** using linguistic strategies such as "claim[ing] common ground, convey[ing] that S and H are co-operators, and fulfill[ing] H's want (for some X)" (Sifianou 1992: 35). The other strategy supplicants may choose is 'negative politeness'. Again, here are some of Brown and Levinson's suggested strategies: "be conventionally indirect, use hedges or questions, be pessimistic, minimize the imposition etc. (Sifianou 1992: 35-6).[5]

Despite the fact that both this formula and the politeness strategies are mostly based on data from the English language, this does not preclude their applicability to other languages such as Ancient Greek. In Chapter 4, we test the applicability of this formula and search for politeness strategies in supplications in the *Odyssey*. We argue that supplications, as a special form of request, are face-threatening acts for the hearer since they put pressure on him/her to perform an act, and they require mitigative action to ease the imposition of the supplications' request(s) (Blum-Kulka et al., 1989).

2.3 The Cross-Cultural Speech Act Realization Patterns (CCSARP) model

The CCSARP is a project created by Blum Kulka et al. (1989) that investigates the realization of two inherently face-threatening speech acts, requests and apologies, in eight different languages.[6] As this paper looks exclusively at the speech act of supplications, here we focus exclusively on the analysis of requests offered by this model. Supplications are, in Brown and Levinson's terms, FTAs, and as such, they call for redressive action. Thus, the analysis proposed by Blum-Kulka et al. (1989) for requests can also be applied to the supplication speeches in the *Odyssey*.

[5] For a complete list of Brown and Levinson's (1978) negative politeness strategies as cited in Sifianou (1992: 35-36), see Appendix B.

[6] The languages studied were Hebrew (Blum-Kulka and Olshtain), Danish (Faerch and Kasper), British English (Thomas), American English (Wolfson and Rintell), German (House-Edmondson and Vollmer), Canadian French (Weizman) and Australian English (Ventola) (Blum-Kulka & Olshtain, 1984).

In this coding scheme the unit of analysis "is the utterance or sequence of utterances supplied by the informant (...), provided it realizes (or contains a realization of) the speech act under study" (Blum-Kulka & Olshtain 1984: 200). Subsequently, the division of the utterance or sequence of utterances into three parts is as follows:

(a) the Alerter or address term

(b) the Head Act

(c) the Adjuncts to the Head Act (also known as supportive moves)

The 'Alerters' are opening elements that grab the hearer's attention, (e.g. title/ name, etc.), whereas the 'Head Act' is the core of the speech act sequence and its only obligatory part. The so-called 'supportive moves' are elements "external to the Head Act, occurring either before or after it aggravating or mitigating its force" (Blum- Kulka et al. 1989: 276).

Faerch and Kasper (1989) distinguish between internal and external modifications of the core request. The former is achieved "through devices within the same head act, while the latter are localized not within the head act but within its immediate context" (Halupka-Rešetar 2014: 34). As the current research focuses exclusively on the external modification of the supplications' requests, below we provide the final modified classification of the supportive moves that we used, taken from the CCSARP model (Blum-Kulka et al., 1989) and from an earlier work by Blum-Kulka and Olshtain (1984),[7] along with some examples in English that they provided.

The first category of elements that externally modify the core request are 'mitigating supportive moves', linguistic devices external to the head act, occurring before or after it, and aiming to mitigate the weight of the request. Table 1 shows the mitigating supportive moves that are used in this study:

[7] Blum-Kulka & Olshtain (1984) say that their classification of the "Adjuncts to Head act" (or supportive moves) draws heavily on Edmondson (1981), Edmondson and House (1981) and House and Kasper (1981).

	Supportive move	Description
1	Preparator	The speaker prepares the hearer for the ensuing request by announcing the he/she will make the request by asking about the potential availability of the hearer (…) or his/her permission to make the request - without giving away the nature or the content of the request. e.g. *I'd like to ask you something*…
2	Getting a precommitment	In checking on a potential refusal (...) the speaker tries to commit the hearer before making his/her request. e.g. *Could you do me a favor?* Would you lend me your notes (…)?
3	Grounder	The speaker gives reasons, explanations, or justifications for his/her request. e.g. *I missed class yesterday.* Could I borrow your notes?
4	Sweetener	The speaker expresses exaggerated appreciation of the hearer's ability to comply with the request. e.g. *your handwriting is beautiful.* Could I borrow your notes?
5	Disarmer	The speaker tries to remove any potential objections the hearer might raise upon being confronted with request. e.g. *I know you don't like lending your notes*, but could you make an exception this time?
6	Promise of reward	To increase the likelihood of the hearer's compliance with the speaker's request, a reward due on fulfilment of the request, is announced.
7	Imposition minimizer	The speaker tries to reduce the imposition placed on the hearer by this request. e.g. Would you give me a lift, *but only if you're going my way.*

Table 1: The taxonomy of the mitigating supportive moves used in this study.

The second category includes the 'aggravating supportive moves', that is, linguistic devices that occur external to the head act (before or after it), and aim to reinforce the weight of the request. Table 2 presents the categories of the aggravating supportive moves used here:

	Aggravating move	Description
1	Insult	To increase the impositive force of his/her request, the speaker prefaces it with an insult. e.g. *You've always been a dirty pig*, so clean up!
2	Threat	To ensure the compliance with his/ her request, the speaker threatens the hearer with potential consequences arising out of noncompliance with the request. e.g. Move that car, *if you don't want a ticket!*
3	Moralizing	In order to lend additional credence to his/her request, a speaker invokes general moral maxims. e.g. *If one shares a flat one should be prepared to pull one's weight in cleaning it,* so get on the washing up!

Table 2: The taxonomy of the aggravating supportive moves used in this study**.**

Having presented the above theoretical background on supplications, which are expected to be uttered with some kind of redress (politeness in Brown and Levinson's terms), Chapter 3 explains the methodology followed in order to determine the types of politeness strategies employed in supplication scenes in the *Odyssey*.

3. Methodology

In order to analyze politeness phenomena in Homer's *Odyssey*, this research investigates the following two research questions: Can the Cross-Cultural Speech Act Realization Patterns (CCSARP) model of requests by Blum-Kulka (1989) be applied to the supplications in the *Odyssey*?, and Can Brown and Levinson's (1978; 1987) politeness theory be applied to the supplications in the *Odyssey*? This chapter presents the data used in this study and the methodology that was followed to carry out the analysis.

3.1 The data

From a variety of ancient Greek literature, we chose to focus only on Archaic Greek epic poetry, and specifically on the epic poems of the *Iliad* and the *Odyssey*. Epic poems derive from oral traditions (Lord 1960) and even though they use artificial language, they include a large amount of spoken data, such as conversations and dialogues, which provide excellent material linguistic research on politeness.[8] As it is not possible to work on aural representations of the archaic Greek, the epics are the closest representation available of the language of that time, and a very useful source for an analysis of the phenomenon of politeness in archaic years. These two particular poems were selected because all the other poems that comprise the Epic Cycle have survived only in fragments.[9]

Due to a lack of time and space however, the scope of this research had to be narrowed down, and only one of these two was chosen for the final analysis. Comparing the two Homeric epics, it is clear that the nature of the speeches they

[8] According to Griffin (1986: 37) "Of the 15 690 lines of the *Iliad*, 7018 are in direct speech, or slightly less than half (45%). Of the 12 103 lines of the *Odyssey*, 8225 are in direct speech or about two thirds (67%). As a proportion of both poems together the speeches amount to nearly 55%."

[9] The other poems that comprise the Epic Cycle are: the *Cypria*, the *Aethiopis*, the so-called *Little Iliad*, the *Iliupersis*, the *Nostoi*, and the *Telegony*.

contain is different, due to the different subjects they deal with. While the *Iliad* provides a military context where which most of the speeches take place in the battlefield, the *Odyssey* offers a more 'private', post-war context and an extensive use of one-to-one conversation (Beck 2005). Secondly, although there are a considerable number of supplications in the *Iliad*, all of them take place in a specific time and place, that is, on the battlefield during the Trojan War. In contrast, the *Odyssey* offers a wider range of situations in which supplications take place. Finally, more research has been carried out on the supplications in the *Iliad* (e.g. Brown 2003 & 2006; Gordon 2014) than in the *Odyssey*, therefore by focusing on this particular epic poem, this research helps to fill a gap in the literature.

Thus, the *Odyssey* was chosen over the *Iliad* as our primary source for identifying politeness phenomena due to a lack of literature on the topic and the greater variety of situations in which the supplications take place. A particularly interesting aspect of this investigation will be whether this variation also results in variation in the politeness strategies used in supplications is an interesting sub-question.

3.2 Procedure

In order to study politeness phenomena in the *Odyssey*, the narrative parts of the epic were excluded and we focused only on the lines in which direct speech took place. Specifically, following Austin's (1975) theory on speech acts, we focused on illocutionary acts, that is, acts performed by the speaking of an utterance. Using Searle's (1979) taxonomy on illocutionary acts, we collected all instances of 'directives', speech acts in which the speaker attempts to get someone to do something. In effect, we distinguished the speech act of supplication from other directives such as suggesting, ordering, demanding, praying, or inviting, by applying Clark's (1998: 11) concise characteristics of the speech act of supplication: "the request is forceful, (...) the person supplicated is superior to the supplicant, (...) the supplicant has a crucial interest in the outcome of the supplication, and (...) there is a

physical gesture of abasement as part of the speech act". Using these characteristics, but leaving room for variation on these (Lakoff 1987), we collected thirteen cases of supplication scenes in the *Odyssey.* These are analyzed in Chapter 4.

Using Naiden's (2006) description of the stages of an act of supplication, we chose to draw our conclusions about politeness exclusively from their verbal expression, keeping in mind however, that the use of a ritualized gesture during the speech was an important element as well.

In regards to our first research question, we attempted to apply the CCSARP coding manual of requests as proposed by Blum-Kulka et al. (1989) to all thirteen cases. It was expected that this would be possible, considering that both supplications and requests are directive speech acts and have many characteristics in common. However, we did not focus on "the core request sequence" (Blum-Kulka et al. 1989: 275), but rather, on the so-called supportive moves, which are units "external to the request (…) aggravating or mitigating its force" (Blum-Kulka et al. 1989: 276). In classifying the supportive moves found in the supplications into subcategories of either mitigating or aggravating moves, we took into consideration the possibility that additional subcategories might be needed due to the particularities of discourse in the epic. Finally, we calculated the distribution of the types of moves to determine which types of moves are more prevalent in supplications in the *Odyssey*.

In regards to our second research question, we attempted to apply Brown and Levinson's (1987; 1987) politeness theory to the thirteen supplication scenes, in order to determine the types of politeness strategies used. According to the theory, in order to calculate "the amount and kind of politeness that is applied to a certain speech act, [we should] calculate the social variables of the social distance between the speakers and the hearers (D), the power difference between them (P), and the absolute rank of imposition of each supplication (R)" (Brown & Levinson 1987: 4). The calculation of these variables allowed us to uncover the types of politeness strategies employed in the supplications, enabling a discussion of the relation between these contextual factors and the type of politeness strategy used in each case.

The results from these two linguistics analyses were then connected in order to determine the amount and kind of politeness used in the elements external to the core request of the *Odyssey*'s supplications.

4. Results and discussion

This chapter presents the analysis of the thirteen instances of supplication in direct speech in the epic of the *Odyssey*.[10] The first section reports the results of our attempt to apply the CCSARP model to each of these cases. Following this, we report the results of applying Brown and Levinson's politeness theory to the elements external to these supplications' core request. The last section is a general discussion of the connections between the CCSARP and the politeness theory.

4.1. Applicability of the CCSARP model

We applied the taxonomy of external modification on requests, as proposed by Blum-Kulka et al. (1989), to the thirteen supplications found in in the *Odyssey*. Figure 1 shows the distribution of mitigating and aggravating supportive moves used in these requests. It is important to note here that the size of the texts analyzed varied greatly. Consequently, although the absolute numbers are useful, comparing the distribution of the mitigating and aggravating supportive moves in percentages is more revealing.

[10] Appendix 1 includes all the Homeric speeches in Ancient Greek along with an English translation by Murray (1919).

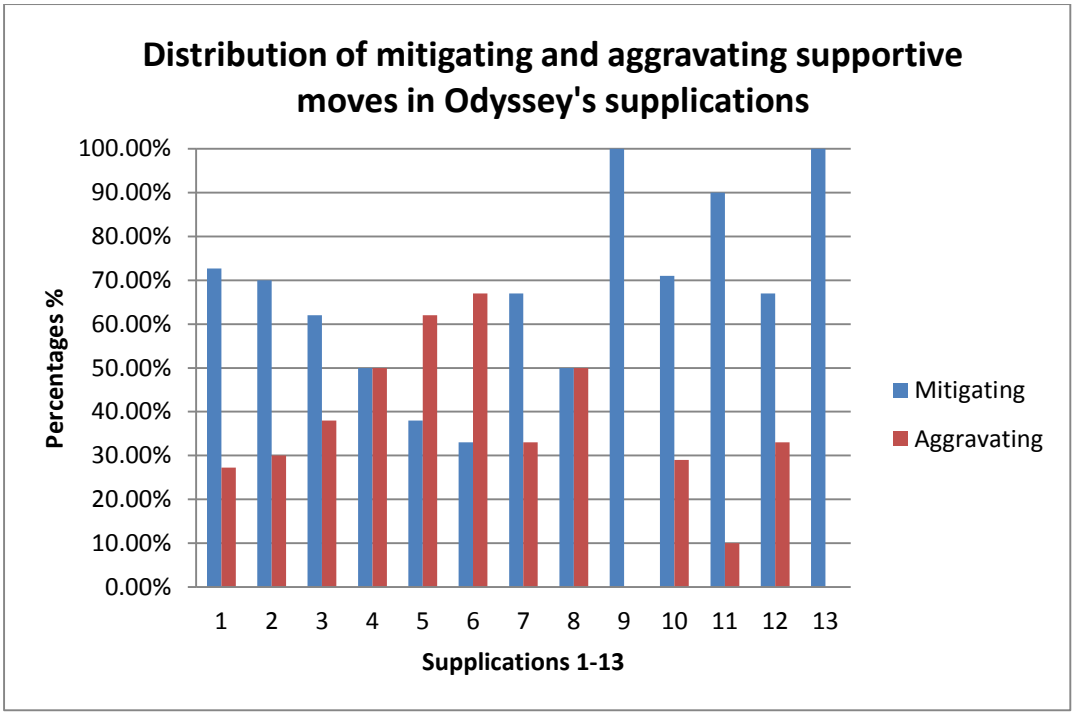

Figure 1: Distribution of mitigating and aggravating supportive moves per supplication

4.1.1 Telemachus' supplication to Nestor

The first supplication in the *Odyssey* takes place in Book 3, lines 79-101, in which Telemachus, who has traveled from Ithaca to Pylos, supplicates King Nestor in order to get information about his missing father, Odysseus. In total, he uses eleven supportive moves in his supplication. The majority (8) are mitigating moves, whereas he uses only 3 aggravating moves, representing, 72.73%, and 27.27%, respectively.

More specifically, at the beginning of his speech, Telemachus prepares Nestor for the upcoming request by first revealing his identity and the aim of his journey: "(…) hou askest whence we are... not the people" (*Od*.3,80-5) (preparators, mitigating).[11] He then compliments Nestor by highlighting his significant role in the Trojan war (sweetener, mitigating). Afterwards, Telemachus refers to the mystery that shrouds his father's death, in order to elicit Nestor's pity, and compares his situation to those of the families of Odysseus' comrades, who eventually learned how their fathers and brothers had died: "For of all men else… waves of Amphitrite" (appeal to the addressee's pity, aggravating). With the performative phrase *τὰ σὰ*

[11] All passages in English used here are taken from Murray's (1919) translation. All supplications in English translation can be found in Appendix A.

γούναθ' ἱκάνομαι/am I (...) come to thy knees (reference to the speech act of the supplication, mitigating), he moves to his main request about his father's death. He appeals once again to Nestor's pity by saying that Odysseus' destiny was to suffer: "for beyond all men did his mother bear him to sorrow"(*Od*.3,95) (an appeal to pity, aggravating). Afterwards, tries to remove any potential objection that might hold Nestor back from revealing the truth to him: "And do… come to behold him" (*Od*.3,96-7) (disarmer, mitigating). Finally, this time with the performative verb *λίσσομαι*/I beseech thee (reference to the speech act of supplication, mitigating), he reminds him of Odysseus' past services to him, implying that it is now Nestor's time to repay him – as his father's son – for what Odysseus offered him back then: "if ever my father… woes" (*Od*.3,98-101) (warning, aggravating). He then once again repeats his request for information at the end of his speech.

4.1.2 Telemachus' supplication to Menelaus

Telemachus makes a second supplication in the *Odyssey*, this time to Menelaus, the king of Sparta, again in order to get information about his father (*Od*.4,316-31). What is interesting about this case is that lines 316-321 are slightly changed in relation to the respective ones in his previous speech to King Nestor (*Od*.3,79-91), but the rest of the speech is exactly the same (the section *Od*.4,322-31 corresponds to *Od*.3,92-101).

More specifically, in lines 316-321, Telemachus' supplication begins with a shorter preparator than the one he used before: "Menelaus, (…) some tidings of my father" (*Od*.4,316-17) (preparator, mitigating), with which he prepares Menelaus for his upcoming request. Subsequently, he justifies his arrival in Sparta differently than he did to Nestor. Previously he stated his visit was due to "Odysseus' plight" (De Jong 2001:104), now his reason for visiting Menelaus is the suitors' stay in the palace: "My home is being devoured (...) house is filled" (grounder, mitigating). However, not only does he refer to their stay there, but rather, he chooses to highlight the consequences of the "destructive presence of the suitors" (De Jong 2001: 104-5), with a relative clause, in order to elicit Menelaus' pity for his situation: "who are (…)

insolence" (*Od*.4,320-1) (appeal to the addressee's pity, aggravating).[12] Since lines 322-331 are exactly the same as in the previous supplication (*Od*.3,92-101), this part also consists of three mitigating moves (two references to the speech act of the supplication, and one disarmer) and two aggravating supportive moves (two appeals to the addressee's pity). In total, once again the mitigating supportive moves comprise the majority of strategies used consisting of 70%, while the aggravating ones represent only 30%.

4.1.3 Odysseus' supplication to Nausicaä

The third supplication, and the most elaborate in the entire *Odyssey,* takes place in Book 6, lines 149-185. After surviving a shipwreck, Odysseus encounters Nausicaä, the princess of the island of the Phaeacians. He very elaborately supplicates her, asking for clothes and an escort to the city. In thirty-four lines, Odysseus uses a total of sixteen supportive moves, 62% of which are mitigating and only 38% aggravating.

More specifically, Odysseus begins his supplication with the performative verb *γουνοῦμαί*/I beseech thee (reference to the speech act of the supplication, mitigating). He claims to be puzzled as to whether he is dealing with a mortal woman or a goddess, and in two cases he provides compliments for her beauty: "If thou art a goddess, (…) in form", and " if thou art one of mortals (...) to his home." (*Od*.6,150-2 and 153-9, respectively) (sweeteners, mitigating).

He repeats that he has never seen a human being as beautiful as she (sweetener, mitigating), and then compares her beauty to the sapling of a palm, suggesting "height (and hence beauty), youth and preciousness" (De Jong 2001: 161) (sweetener, mitigating). In his speech, Odysseus incorporates some indirect self-promotion to justify why he is worthy of her help (grounder, mitigating): he has travelled far and wide and therefore is a man of importance who is not easily mesmerized. Since he has only ever felt this feeling once before in his life, first for the palm tree and now for her, means that her beauty is indeed unique. He then once more refers to the speech act of supplication (mitigating), only this time by

[12] De Jong (2001: 104-5) justifies this change in Telemachus' argument by either "the narrators' wish for variation (narratorial motivation) [or] on the other hand, on Telemachus' rhetorical strategy (actorial motivation); he can expect the materialistic argument of the loss of goods to appeal to Menelaus".

admitting his inability to make physical contact with her: “and fear greatly to touch thy knees”.

After this, Odysseus repeatedly tries to elicit Nausicaä’s pity for him by referring to his sufferings, specifically being shipwrecked twice and ending up on her island completely alone: “but sore grief has come upon me”, “after many grievous toils”, “for it is thee first time I am come (…) know not one” (*Od.*6,169,175,176 respectively) (appeal to the addressee’s pity, aggravating) .[13] Subsequently, with “an emotional prelude to request” (De Jong 2001: 160), he commits her before telling her what the request is going to be about: “nay o queen have pity” (Od.6,175) (precommitment, mitigating). Finally, after all these supportive moves, he makes his request for clothes and an escort to the city, once again minimizing the imposition to the very least that she can offer to him: “if thou hafst any wrapping for the clothes when thou camest hither” (*Od*.6,180) (imposition minimizer, mitigating). Since he “lacks of any [material] resources” (De Jong 2001: 161), he promises that the gods will reward her for her help with a happy marriage: “a husband (...) goodly gift”(*Od.*6,181) (promise of reward, mitigating). To emphasize the importance of that gift, he closes his speech with a proverb about “ the ‘concord’ of man and wife where Odysseus himself and Penelope are concerned (De Jong 2001:161): “For nothing is greater or better than this, when man and wife dwell in a home in one accord, a great grief to their foes and a joy to their friends; but they know it best themselves.”(*Od*.6,182-185) (moralizing/proverb, aggravating).

4.1.4 Odysseus’ supplication to Arete

In the fourth supplication, Odysseus is once again the supplicant (*Od*.7,46-152). This time, after being led to the Phaeacian palace by Nausicaä, he performs a formal supplication to her mother Arete, asking for her help to return back to Ithaca. In this supplication 50% of the supportive moves he uses are mitigating, and 50% are aggravating.

[13] The sequence “for it is thee first time I am come (…) know not one” is used ambiguously in Homer, since depending on the context, it could be either mitigating or aggravating. Here, since Odysseus recounts his sufferings in order to elicit Nausicaä’s pity, it is more appropriate to consider it an aggravating move (appeal to the addressee’s pity).

More specifically, he begins his speech with the performative phrase: "(...) to my knees am I come" (reference to the speech act of supplication, mitigating), which is on this occasion a literal description of his submissive gesture towards her (narrative, line 142: "about the knees of Arete Odysseus cast his hands"). He then makes an appeal to her pity: "after many toils" (appeal to the addressee's pity, aggravating). Afterwards, before requesting her help, he makes a general wish for Arete and her bystanders: "may the gods grant happiness in life, and may each of them hand down to his children the wealth in his halls, and the dues of honor which the people have given him"(*Od*.7,149-150) (promise of reward, mitigating). In the end, he repeats once more that he is a very tortured man, aiming to elicit their pity: "for long time have I been suffering woes far from my friends" (Od.7,152) (appeal to the addressee's pity, aggravating). Finally, at the end of his speech he sits on the ashes of the fireplace ("So saying he sat down on the hearth in the ashes by the fire", narrative, line 153).

4.1.5 Odysseus' supplication to the cyclops Polyphemus

In Book 9, lines 259-71, Odysseus tells Alkinoos, the king of Phaeacas, the story of when he and his companions arrived on the island of the Cyclopes, which were extremely large mythical creatures with only one eye in the middle of their forehead. There, he supplicated one of them, Polyphemus, for hospitality and the gifts of *xenia*. This is the fifth supplication in direct speech in the Odyssey, and is of great interest. In addition to the fact that the supplicandus in this case is not a human being, another element that makes this instance of supplication derail from the norm is its extremely threatening tone, with more than half of the total supportive moves (62%) being aggravating.

Odysseus begins his speech with a short introduction of his team and the purpose of their journey (preparator, mitigating), as Telemachus did in his speech to Nestor. He then appeals to Polyphemus' pity by making an allusion to their sorrows so far: "driven wandering by all manner of winds over the great gulf of the sea"(*Od*.9,260) (appeal to the addressee's pity, aggravating). Afterwards, he refers to Agamemnon's famous victory in Troy and mentions that he is part of his army, in

order to show that he and his men are worthy of his hospitality: “whose fame is now mightiest under heaven” (Od.9, 264-5) (moralizing/appeal to common knowledge, aggravating).

Subsequently, he marks the speech act as a supplication, and themselves as supplicants: “but we on our part, thus visiting thee, have come as suppliants to thy knees” and “we are thy suppliants (...)” (both moves are references to the speech act of supplication, thus, mitigating). Following this, he expresses his main request for hospitality and hospitality gifts, invoking as common knowledge the institution of *xenia* (hospitality): “as is the due of strangers” (*Od*.9,270) (appeal to common knowledge/moralizing, aggravating). Finally, he ends his speech with a threat. In case Polyphemus does not comply, Zeus, father of the gods and the protector of the supplicants, will punish him: “Zeus is the avenger of suppliants and strangers—Zeus, the strangers' god—who ever attends upon reverent strangers”(*Od*.9,271) (threat, aggravating).

4.1.6 Eurilochus’ supplication to Odysseus

In Book 10, Odysseus and his comrades find themselves stranded on a foreign island named Aiaia. After Odysseus sends a team of scouts out, one of his men, Evrilochus, returns terrified and informs him that Circe, the goddess[14] of the island, transformed his fellow comrades into pigs using her powerful magic potions. When Odysseus expresses his determination to confront her, Evrilochus kneels down and supplicates his master to instead flee, using mostly aggravating supportive moves (67%) (*Od*.10,266-9).

More specifically, Evrilochus immediately begins his speech with his two requests: “Lead me no thither against my will, (...) me here” and warns Odysseus that neither he nor his fellow companions will return alive (warning/threat, aggravating). He repeats his request to flee, and justifies it with a grounder (mitigating), explaining that they still have time to escape: “for still (…) escape the evil day”.

[14] Yarnall (1994: ii) states that “Homer never questions Circe’s authenticity as a goddess or her right to live like one, though he gives her character some human shades, he refers to her with forms of the word *thea* [goddess] thirteen times in book 10.”

4.1.7 Odysseus' supplication to Circe

A second supplication takes place in Book 10, the seventh in the epic. In this one (*Od*.10,482-5), Odysseus performs a formal supplication to Circe in order to let him and his team leave her island and return to Ithaca. In this case, the supplicandus is not a mortal man, but a goddess.[15]

In the beginning of his speech, Odysseus holds Circe to the promise she made to him some time ago: "Circe, fulfil for me the promise which thou gavest" (*Od*.10,482) (getting a precommitment, mitigating). Immediately after, he makes a request to let him and his team leave. He justifies it by saying that it is the wish of every one of them to do so (grounder, mitigating). In the end, in order to make a bigger emotional impact on her, he highlights his companions' emotional attitude towards their leaving with the relative clause: "who make my heart to pine, as they sit about me mourning, (...) not at hand" (appeal to pity, aggravating). In total, he uses three supportive moves, of which mitigating supportive moves represent 67%, while the aggravating move represents only 33%.

4.1.8 Elpenor's supplication to Odysseus

The eighth supplication in the Odyssey is found in Book 11, lines 60-78, in which Odysseus descends to Hades in order to find the oracle Teresias' soul.[16] However, the first to appear is that of Elpenor, a comrade of his who died when he fell from Circe's roof after waking up from a drunken sleep. He supplicates Odysseus to return back to Aiaia, "so that he may receive cremation according to the proper rites" (Yarnall 1994: 16). He uses six supportive moves in total, 50% mitigating and 50% aggravating.

Elpenor introduces his speech with the way he died (preparator, mitigating) and with the word *νῦν*/now, he makes a transition from the past to the present situation, using the performative verb *γουνάζομαι*/I beseech thee (reference to the speech act of supplication, mitigating). Before expressing his request for burial, he uses three

[15] A request that is addressed from a mortal to an immortal being is usually considered a "prayer" rather than a supplication. However, since there are other prerequisites which are not met here in order for it to be a prayer, this speech act is a variant of supplication. For the differences between prayers and supplications see the Introduction of the thesis.

[16] The words "ghost", "shade", "soul" are used interchangeably here.

other supportive moves: He first appeals to the dearest living people in Odysseus' life: "by thy wife and thy father who reared thee when a babe, and by Telemachus whom thou didst leave an only son in thy halls" (*Od*.11,66-8) (appeal to the addressee's dearest people, aggravating). Then, using his postmortem powers, he predicts that Odysseus will return to Circe's island,[17] a certainty which makes the imposition on Odysseus' negative face greater, as it leaves him no room to deny what he is requested (warning/threat, aggravating). Finally, he prepares Odysseus for the ensuing request for burial: "There, then, O prince, I bid thee remember me" (preparator, mitigating). Immediately after the request, he threatens him with a potential punishment from the gods if he does not grant him his request: "lest haply I bring the wrath of the gods upon thee" (*Od*.11,73) (threat, aggravating). In the end, without waiting for an answer, he goes on and gives Odysseus instructions for his cremation "Nay, burn me with my armour, (…) comrade." (*Od*,11,74-8)

4.1.9 Odysseus' supplication to the young herdsman (Athena)

In Book 13, lines 228-255, Odysseus wakes up in a completely new place. Afraid of having his Phaeacian gifts stolen, he searches for someone from whom to ask where he is. Luckily, he sees a young herdsman approaching (who is in fact Athena) "but taking no risks, [he] approaches him in the form of a supplication, without the accompanying physical ritual" (De Jong 2001: 325), using in total four supportive moves, all mitigating.

Odysseus begins his speech with a preparator (mitigating), signaling that he is going to engage his addressee with something: "since you are the first I meet". He greets him and then uses a disarmer in order to remove any potential objections or unfriendly behavior: "and may you meet me with no evil mind" (mitigating). He makes his main request for help: "save me and my gifts", and afterwards he compliments him with a simile: "to you do I pray as to a god" (sweetener, mitigating). He then marks his speech act as a supplication with the performative sequence "and am come to thy dear knees" (reference to the speech act of the

[17] According to ancient Greek beliefs, the dead knew everything about the future.

supplication, mitigating). In the end, he asks questions about the identity of the place and its inhabitants.

4.1.10 Theoklymenus' supplication to Telemachus

The tenth supplication in the Odyssey is performed in Book 15. Telemachus is ready to set off with his ship from Sparta to Ithaca, when all of a sudden a refugee named Theoklymenus crosses his path and supplicates him to take him aboard so that he may escape from those who want to arrest him. What is unusual about this supplication is the fact that for the first time in the *Odyssey,* a supplicant splits his supplication in two parts, an introduction (*Od*.15,60-4) and a main request (*Od*.15,272-8). While one might have ignored the first part and only focused on the second, in contrast, due to the context and meaning, here the two speeches are considered as one supplication. Consequently, in total, Theoklymenus uses seven supportive moves, of which 71% are mitigating and 29% are aggravating.

More specifically, in the first part of the supplication, Theoklymenus begins his speech to Telemachus with an excuse: "since I find thee making burnt-offering in this place" (grounder, mitigating).[18] He uses the performative verb *λίσσομαι*/I beseech thee (reference to the speech act of supplication, mitigating), and appeals to the gods to which his addressee is praying, as well as to his comrades (appeal to gods, and appeal to the addressee' dearest people, respectively; both aggravating). Finally, he removes any potential objection that Telemachus may raise: "tell me truly what I ask, and hide it not" (*Od*.15,63) (disarmer, mitigating). In the end, he proceeds to a request for information about his addressee's identity.

After Telemachus' answer, Theoklymenus proceeds to the second part of his supplication where he makes his main request for action. He starts this speech by mentioning the similar difficulties the two men have encountered: "Even so have I, too, fled from my country, (…) for, I ween, it is my lot to be a wanderer among men" (Od.15,272-4) (appeal to a common past, mitigating). Immediately after, he makes

[18] This sequence is a variation on the sentence: "since I found you here/ since you are the first person that I met" used earlier in supplications 6 and 9, and functioning as an aggravating supportive move. However, according to this specific case, the sentence is used as a mitigating move, because Theoklymenus uses the randomness of their meeting as an excuse to ask Telemachus a favor, and not to appeal to his pity, as in the case of the other supplicants.

his main request to flee on Telemachus' ship: "But do thou set me on thy ship." He then marks his speech act as a supplication with *ἱκέτευσα* / I have made prayer to thee[19] (*Od*.15,277) (reference to the speech act of supplication, mitigating). In the end, he makes an emotional appeal to Telemachus' pity in order for him to feel compassion for his life-or-death situation and decide to save his life: "lest they utterly slay me; for methinks they are in pursuit" (appeal to addressee's pity, aggravating).

4.1.11 Leodes' supplication to Odysseus

In Book 22, Odysseus reveals his true identity to the suitors, and with the help of Telemachus and Eurymachus, he slaughters the suitors who devoured his property and claimed his wife and throne. Here, three supplications are performed one after the other by people who want to be spared (De Jong 2001, Fenik 1968).

The first is Leodes' supplication to Odysseus (*Od*.22,312-9), and consists of five supportive moves, of which 90% are mitigating and only 10% aggravating. To begin with, Leodes kneels down (line 310 of the narrative) and starts his supplication with a reference to the speech itself: "By thy knees I beseech thee, Odysseus"(Od.22,312) (reference to the speech act of the supplication, mitigating). He requests to be spared and provides three reasons which demonstrate his good behavior in comparison to the other suitors: "for I declare… even as they" (Od.22, 312-7)(grounders, mitigating). Finally, he finishes with a self-prophecy that "so true is it that there is no gratitude in aftertime for good deeds done" (appeal to the addressee's pity, aggravating).[20]

[19] Often, the speech act of *hiketeia (ἱκέτευσα),* or supplication, is translated into English as "to pray". For more information see: Cunliff,R.J.(1963). *A Lexicon of the Homeric Dialect.* Norma: University of Oklahoma Press. In this situation, the most appropriate translation for *hiketeia* would be "to supplicate", since "prayers" and "supplications", regardless of their similarities, still remain two different speech acts.

[20] It was difficult to determine exactly which subcategory of aggravating moves this belongs to. The most relevant appeared to be the 'appeal to the addressee's pity' because Leodes tries to make Odysseus not kill him. This difficulty is further discussed in section 4.1.13.

4.1.12 Phemius' supplication to Odysseus

The second supplication in Book 22 takes place right after Leodes' (in lines 344-53). This time, it is Phemius, the *aoidos* (singer) of the palace, who also kneels down and supplicates Odysseus to spare him. In contrast to Leodes' speech, Phemius' speech contains a total of six supportive moves, of which four are mitigating (67%), and only two aggravating (33%).

Phemius begins his supplication with the performative verb_*γουνοῦμαι*/By thy knees I beseech thee (reference to the speech act of supplication, mitigating) and requests mercy from Odysseus. Immediately after, he threatens Odysseus by saying that in case he does not grant him his request, a punishment from his 'allies' the gods is waiting for him: "on thine (...) gods and men" (threat, aggravating). Then, with three reasons, he justifies Odysseus' punishment and why he has the gods on his side: he should be spared "because he is both self –taught and taught by a god" (De Jong 2001:539) and because his skills are divine "self-taught (...) a god" (grounders, mitigating). He repeats his request to be spared, and in the end he invokes Telemachus as his witness, in order to confirm the truth of what he has said: "aye, and Telemachus too will bear (...) perforce" (Od.22,352-3).

4.1.13. Medon's supplication to Telemachus

The thirteenth and final supplication in the *Odyssey* takes place in Book 22, lines 367-70, and is performed by Medon, a herald of the palace in Ithaca. Terrified by Odysseus' massacre of the suitors, he remains hidden for the duration of it. Only when he hears Telemachus suggesting that he should also be spared does he reveal himself. He then performs the shortest supplication ever made in the Odyssey - only three lines, with one supportive move. After touching Telemachus' knees (lines 365-66 of the narrative), Medon states his presence "Friend, here I am" (Od.22,367). He asks Telemachus to tell Odysseus to spare him "bid thy father stay his, lest in the greatness of his might he harm me with the sharp bronze in his wrath against the wooers." Finally, he justifies his request with only one supportive move that refers to the suitors' behavior and explains why he deserves mercy and they do not: "[they]

wasted his possessions in the halls, and in their folly honored thee not at all" (grounder, mitigating).

4.1.14 Discussion of the results on the applicability of the CCSARP model

To begin with, the results show that the model can successfully be applied to all thirteen cases, confirming our initial idea that it is a suitable tool for analyzing similar directive speech acts such as requests and supplications. However, despite its applicability, we also encountered some difficulties. In the case of ambiguous phrases such as "since I found you here/since you are the first person that I met", we chose to not include them in a standard category, but rather to characterize them as either mitigating or aggravating according to the context of each supplication in which they occurred. In addition, the categories of supportive moves defined in the model were not sufficient to cover every aspect of the supplicants' speeches. Consequently, six additional sub-categories were created in order to fill the needs of the Homeric discourse, two mitigating and four aggravating.

Instances of the new mitigating sub-categories, like the pre-existing categories, all occurred before or after the main request of the supplications. The first sub-category created was "reference to the speech act of supplication" and referred to instances where the supplicants or the narrative used performative verbs that explicitly conveyed the kind of speech act that was being performed. Examples of this include the following: *γουνοῦμαι*/*gounoumai* (*Od*.6,149 and *Od*.22,312), *λίσσομαι*/*lissomai* (*Od*.3,98), *σα γούναθ'ἱκάνω*/I come to thy knees (*Od*.4,328 and *Od*.7,146), "By thee knees I beseech you, I beseech you", and/or their derivatives, such as "ἱκέται" (*hiketai*, that is, suppliants, plural for *hiketis<hiketeia* /ἱκεσία) (*Od*.9,269). Secondly, in the new sub-category "appeal to a common past," the supplicant appealed to a shared past with his supplicandus, or to similarities in their past, for example when the supplicant Theoklymenus seeks common ground with Telemachus, his supplicandus: "Even so have I, too, (…)" (*Od*.15,265).

Furthermore, four new sub-categories that aggravated the force of the supplications were created. The first was "appeal to the addressee's dearest people" and included instances where the supplicants referred to people who were

considered important to their addressees (usually family members and comrades), for example “by thine own life and the lives of thy comrades who follow thee”, or “by thy wife and thy father who reared thee when a babe, and by Telemachus” (*Od*.15,61 & *Od*.11,66, respectively). The category “appeal to the gods”, which is conceptually close to the previous one and the already existing sub-category of “threat”, refers to cases in which the supplicants appealed to the gods: “by thine offerings and by the god (…)” (*Od*.15,261). Third, the category “appeal to the addressee’s pity” was created to include cases in which the supplicants describe their difficulties in life and highlight their inferior situation in order to impose emotional pressure on the supplicandus. Examples of this include “for beyond all men did his mother bear him to sorrow” (*Od*.3,96), “after many toils” (*Od*.4,147), and “for long time have I been suffering woes far from my friends” (*Od*.4,152). Finally, the last aggravating category created, “appeal to a witness”, was created for only one case in the *Odyssey*, in which the supplicant invited a witness who would reinforce the truth of his request. In Book 22, lines 344-53, the supplicant Phemius invokes Telemachus as his witness in order to convince his supplicandus, Odysseus, that his request should be granted since he was being truthful: “aye, and Telemachus will bear (…) perforce”(*Od*.22,352-3). Despite the similarities with the category “appeal to the addressee’s dearest people”, this case was different because Telemachus was physically present at the scene and could play an immediate and active role in the outcome of Phemius’ supplication. In contrast, in the category “appeal to the addressee’s dearest people”, invokes one’s family members only figuratively.

Other small alterations to the Blum-Kulka et al. (1989) model were the conceptual expansion of the categories of “moralizing” and “threat”. In the first, along with the general moral maxims, we also included references to common knowledge of cultural values such *xenia* (hospitality) (*Od*.9, 271). Finally, in the category “threat”, we included both threats and warnings, since in both cases the supplicants mention the potential consequences that their addressees would face if they did not adhere to their requests, as when Odysseus warns the Cyclops of Zeus’ potential wrath if he is not welcomed properly “Zeus is the avenger of suppliants and

strangers—Zeus, the strangers' god—who ever attends upon reverend strangers" (*Od*.9,270).

One minor difficulty encountered in applying both the old and new categories involved characterizing the sequence of Book 22, line 319: "so true is it that there is no gratitude in aftertime for good deeds done." Although in section 4.1.11 we defined it as "an appeal to the addressee's pity", we are not confident about this decision, but no other sub-category seems to fit this case. In the end, this did not significantly affect the results. As we were interested in determining the preference for either mitigating or aggravating supportive moves, rather than the preference for any of their sub-categories, this small derailment is considered of little consequence.

A particularly interesting result was the finding that from a total of eighty-four supportive moves, fifty-four were mitigating moves and only thirty were classified as aggravating. This verbal preference for mitigating supportive moves, comprising 64% of supplications, shows that in general, the supplicants in the *Odyssey* show concern for their addressees' positive face-needs, and choose to protect it from the 'threat' of their supplications' request by using mitigating supportive moves.

In section 4.3 this preference for mitigating supportive moves is linked to the prevailing choice of politeness strategy, in order to more widely examine politeness phenomena in the *Odyssey*.

4.2. Applicability of Brown & Levinson's politeness theory

In this section, we apply Brown and Levinson's (1978; 1987) politeness theory to the thirteen supplications in the *Odyssey*. Based on elements external to the request, we determined the supplicants' preferences for either positive or negative politeness and justifed their choices according to the social variables of 'social distance' (D) between them and their supplicandus, the 'power difference' between them (P), and

the absolute rank of imposition of the supplications' requests (R). Figure 2 presents the choices the supplicants made in relation to politeness strategies:[21]

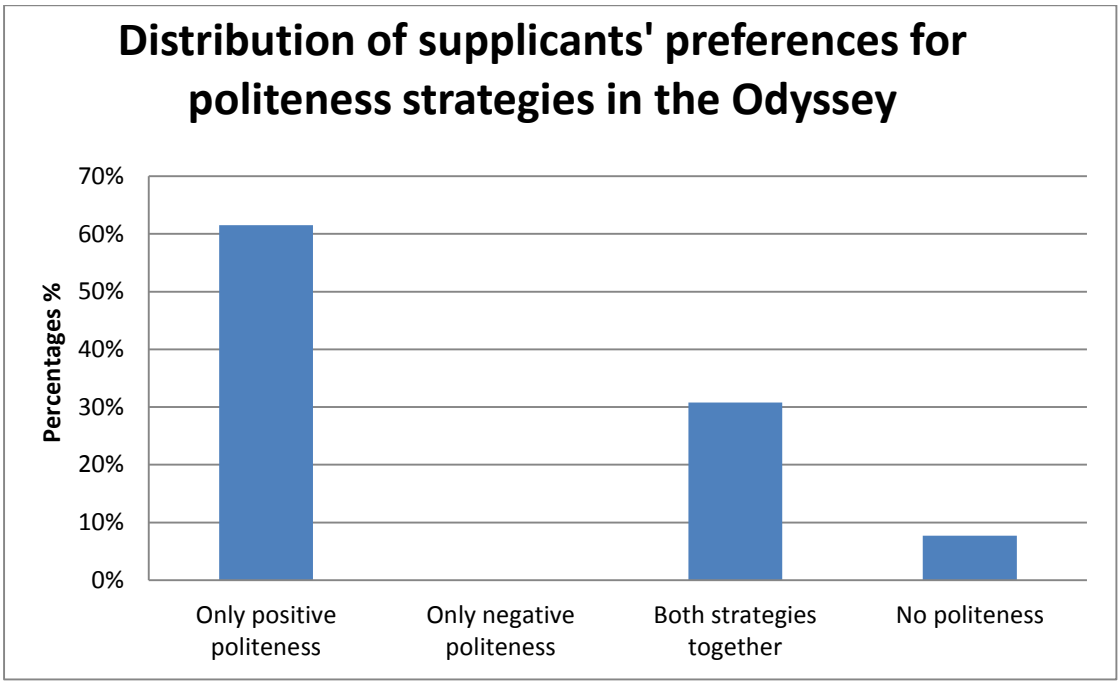

Figure 2: Distribution of supplicants' preferences for politeness strategies in the *Odyssey*.

4.2.1 Telemachus' supplication to Nestor

In the first supplication in the *Odyssey* (*Od*.3,79-101), Telemachus travels from Ithaca to Pylos and supplicates King Nestor in order to collect information about his missing father Odysseus.

In his speech, Telemachus uses both positive and negative politeness strategies. He shows positive politeness when he compliments Nestor about his achievements in the Trojan war, and claims common ground by referring to Nestor's common past with his father: "men say, fought by thy side and sacked the city of the Trojans" (*Od*.3,85). Telemachus also uses negative politeness by employing a large number of supportive moves before his main request for information, which work to make the request indirect and hedged. He also appears to be pessimistic about his father's fate, and less than optimistic about obtaining an answer to whether he is alive or not: "but of him the son of Cronos has made even the death to be past

[21] Strategies were defined based on the list of positive and negative politeness strategies from Brown and Levinson (1978) and can be found in Appendix B.

learning; for no man can tell surely where he hath died, — whether he was overcome by foes on the mainland, or on the deep among the waves of Amphitrite"(*Od.*3,86-7).[22]

The above choices in Telemachus' supplication are linked to the significant social distance and relative power difference between him and his supplicandus. Specifically, the distance between Telemachus and Nestor is significant because at the time the supplication takes place, they are strangers. The power difference between them is also considerable, since although they are both royals, Telemachus is a teenage prince in need of information about his missing father, while Nestor is a well-known king who has the privilege of knowing Odysseus personally, and thus the power to provide Telemachus with information about him.[23] The absolute rank of imposition of this speech is calculated as 'low', because despite Telemachus having a major interest in the outcome, he makes a request for information, which is considered less imposing than a request for action. Furthermore, it is easy for Nestor to answer him, due to his common past with Odysseus (*Od*.3,85). Furthermore, he does not make any actual physical contact with him, but rather supplicates him figuratively with the performative verbs *τα σά γούναθ' ἱκάνομαι*/I come on my knees *(Od*.3,90), and *λίσσομαι*/I beseech you *(Od.*3,98).

4.2.2 Telemachus' supplication to Menelaus

After his supplication to King Nestor for information about his father, Telemachus makes a second speech, this time to King Menelaus of Sparta (*Od*.4,316-31). Despite the fact that a part of this speech is exactly the same as what he uttered to King Nestor (4, 322-31 corresponds to 3, 92-101), his choices in relation to politeness strategies changes. This time, he prefers not to employ both strategies, but uses only positive politeness instead. More specifically, he makes a shorter speech with no hedges. Furthermore, he claims common ground with Menelaus by appealing to his

[22] De Jong (2001: 73) remarks that Telemachus does not ask Nestor about where his father is, but rather about the manner of his death: "His pessimism may be rhetorical: he wants to make clear that he is ready to face the worst possible case."

[23] De Jong (2001: 68) also confirms Telemachus' inferiority in regards to Nestor: "Nestor (...) pose(s) a challenge to young Telemachus, (...); in the case of Nestor he has to overcome his shyness in the presence of an older man (...)."

father and Menelaus' common past: "in the land of the Trojans, where you Achaeans suffered woes (*Od*.4,330).

Contextual factors in regards to the social distance, power difference and rank of imposition between participants in this supplication remain the same as in the previous case. Once again, the social distance and difference in power between Telemachus and Menelaus is considered 'high' because they are meeting each other for the first time and because Telemachus is in need of information that Menelaus holds. The rank of the supplication's imposition is again considered 'low', since no physical contact is attempted and granting the request for information is seen as Menelaus' duty, due to his common past with Odysseus.

4.2.3 Odysseus' supplication to Nausicaä

The third supplication that takes place in the *Odyssey* is made by Odysseus towards Princess Nausicaä (*Od*.6,149-185), and is the most elaborate in the epic. Among these thirty-six lines, Odysseus makes use of both politeness strategies. More specifically, the use of fourteen supportive moves before his request for clothes and an escort to the city, and of two others after the request results in the the supplication being indirect and fully hedged. At the same time, the numerous compliments about Nausicaä's beauty as well as wishes for a good marriage (as in *Od*.6,149-169 and 180-5) show that Odysseus also employs positive politeness.

The reasons that led Odysseus make such an elaborate supplication to Nausicaä are found in the delicate contextual factors of their meeting. To begin with, Odysseus and Nausicaä are complete strangers at the moment of the supplication (thus, the social distance is 'high'). Furthermore, although technically they are both royals, at the time of the supplication, the difference in social power between them is also very large since Nausicaä is at the top of the social scale while Odysseus is at the bottom, being left with no companions, no clothes, and no material resources that could prove his royal status.

Last but not least, the cultural rank of imposition of his supplication is considered to be 'high' as well, due to several reasons. First of all, both parties feel

shame (*aidos*) for themselves (Douglas: 1993); Odysseus stands literally half-naked in front of Nausicaä, who is a young girl and presumably a virgin, and at the same time, she also stands exposed in front of a man without her headband in the open air, rather than protected in her palace (Polkas 2012).[24] The high level of *aidos* is also remarked upon by Odysseus himself, when in his speech he points out his "semiotic failure to perform the complete act of supplication" (Clark 1998: 16), that is, he performs the supplication without touching her knees. Furthermore, in contrast to Telemachus' speeches, Odysseus makes a request for action: "Show me the city, and give me some rag to throw about me". Most importantly, it is not guaranteed that his request will be granted by Nausicaä, due to the considerable social distance between them. Consequently, in response to these contextual factors Odysseus uses both negative and positive politeness strategies as a redress to Nausicaä's positive and negative face.

4.2.4 Odysseus' supplication to Arete

In the fourth supplication in the *Odyssey* (*Od*.7,146-152), Odysseus performs a formal supplication to Nausicaä's mother, Arete, and asks for her help to return back to Ithaca. Similarly to his previous speech to Nausicaä, Odysseus again embraces both politeness strategies. More specifically, he uses positive politeness in a short speech with only a few supportive moves, and shows interest for both Arete and her bystanders by wishing all them good health: "aye and to these banqueters (...) have given him" (*Od*.7,147-150). At the same time, the majority of the supportive moves being before the actual request makes it slightly indirect, which in terms of Brown and Levinson's theory, is characteristic of the negative politeness strategy.

When it comes to the contextual aspects of this supplication, the social distance and power difference between Odysseus and Arete are significant. They are strangers, and while these two would normally enjoy the same social status, in this

[24] In Polkas (2012) we learn that women of the higher classes used to wear headbands or veils when they made public appearances or were in front of men. Examples can be found in both epics: "and straightway she [Helen] veiled herself with shining linen, and went forth from her chamber" (Il. 3,140), and "(…) she [Penelope] stood by the door-post of the well-built hall, holding before her face her shining veil; the veil was a sign of women's prudity" (*Od*. 1, 334).

encounter Odysseus is a shipwrecked man in need of a ship, while Arete is the established queen of an island who is capable of offering him one. Last but not least, the rank of imposition of this supplication is also considered 'high'. As in his supplication to Nausicaä, Odysseus makes a request for action, which is inherently more threatening than a request for information. Moreover, due to the considerable difference in power and the social distance between them, there is lack of common ground, which makes the threat his supplication poses to Arete's face even greater.

4.2.5 Odysseus' supplication to the cyclops Polyphemus

As was previously mentioned in section 4.1.5, Odysseus' supplication to the cyclops Polyphemus (*Od*.9,259-271) derails from all the other speeches because not only is the supplicandus not a human being, but the speech also has an extremely threatening tone. The excessive use of aggravating moves (62.5%) has consequences on the politeness strategies found. If politeness is considered to be the redress of a threat towards the addressee's face (Brown & Levinson 1987), in this particular supplication, the abovementioned linguistic choices prove that Odysseus is not interested in redressing the imposition of his supplication towards Polyphemus. Since his addressee is not an ordinary supplicandus, but rather a primitive mythological monster that is not interested in complying with the human institutions of *xenia* (hospitality), Odysseus chooses to not use any redress at all.

The above choice to not use any redress is justified by the contextual aspects of Odysseus' encounter with Polyphemus. These are considered to be extreme, due to the uniqueness of the situation: First of all, the social distance is significant because it is the first time that Odysseus and Polyphemus meet. Secondly, Odysseus is considerably inferior in terms of physical power, since he is a mere human being while Polyphemus is an enormous mythological creature with great physical power and strength.[25] Finally, the rank of Odysseus' imposition is also high due to the

[25] Brown and Levinson (1987: 77) state that the power difference between the speaker and the addressee can be either "'material' (...) [such as] economic distribution and physical force (as well as) metaphysical (...) [such as] by the actions of the others". In this case, we can only speak of the physical and not the social difference between Odysseus and Polyphemus, as their encounter takes place on an island where the inhabitants' (Cyclopes) status is not determined by human laws and political systems, but rather by physical power.

extensive use of threats. In conclusion, fear for the lives of both him and his team made Odysseus "take refuge in a supplication" (De Jong 2001: 239), however the fact that Polyphemus is not an ordinary human supplicandus, but rather a primitive mythological monster that is not interested in complying with human institutions such as hospitality (*xenia*), lead Odysseus to choose to not use any redress at all.

4.2.6. Eurilochus' supplication to Odysseus

In Book 10, lines 266-9, Eurilochus, one of Odysseus comrades, supplicates Odysseus to not make him return to Circe's palace, and asks that all of them to flee from her island instead. In relation to the politeness strategies external to his request, Eurilochus uses only positive politeness. More specifically, he begins his supplication directly, with no elements preceding it. He also gives reasons for his requests to leave the island.

The above preference for the positive politeness strategy can be explained by the contextual factors of this supplication. Firstly, in contrast to the previously discussed cases in which the social distance between the supplicant and supplicandus was significant, in this supplication the social distance between Eurilochus and Odysseus is small since they have known each other since the Trojan war and have been travelling together and sharing difficulties and adventures since then. Secondly, despite this lack of social distance, the difference in social power between them is considerable since Odysseus is the king of Ithaca and the leader of their team, while Eurilochus is a soldier and companion. Finally, the imposition of Eurilochus' supplication is also 'high', because not only does he make a request for action, but with his request he also "challenges Odysseus' leadership" (De Jong 2011: 259). The difference in power status and the challenging nature of his words lead Eurilochus to formally supplicate Odysseus rather than make a simple request. However, it is the small social distance between them that makes him choose only positive politeness as a redress.

4.2.7. Odysseus' supplication to Circe

Later, in Book 10, lines 482-5, Odysseus performs a formal supplication to Circe, requesting that him and his team be allowed to leave her island and return to Ithaca. In this supplication speech, Odysseus uses only positive politeness. He makes his speech rather short and direct, and maintains an optimistic attitude about the outcome of his supplication.

The above linguistic preference for positive politeness is a result of the particular combination of contextual factors in this instance. Odysseus has been staying in Circe's palace for about a year, and they have been lovers from the start. It is due to this small social distance that the supplication is short, intimate, and takes place in their bedroom rather than in the main hall of the palace. Secondly, despite the fact that they are lovers, the difference in social power between them remains asymmetrical. Odysseus knows very well that he is just a mortal man while his lover Circe is a goddess who is powerful enough to employ her powers and potions on him and his companions if she so pleases. Having this in mind, he makes sure to demonstrate humbleness before her and perform his supplication formally by touching her knees, as we learn from the narrative (*Od*.7,481). In addition, the rank of imposition on Circe's face is considered 'high', due to the fact that he makes a request for action.

4.2.8 Elpenor's supplication to Odysseus

In Book 11 (*Od*.11,60-78), Odysseus is the one who is being supplicated. When he is in Hades, he is supplicated by the soul of his comrade Elpenor, who requests proper cremation for his unburied body.

Beginning with the contextual factors of the supplication this time, it can be noted that the social distance between him and Odysseus is very small. Like in the earlier case of Eurilochus (discussed in in 4.2.6), Elpenor and Odysseus were comrades in battle and co-travelers on the journey back to Ithaca, and had experienced many difficulties during this time. Despite them being close, there is still a considerable difference in power between them, but for the first time in the Odyssey, the supplicant has more power than the supplicandus. According to the

beliefs of ancient Greek people about death and burial, when a dead body remained unburied, the person's soul could not rest and would wander between the world of the living and the world of the dead, frightening the living and causing disease or drought. This situation was considered *ὕβρις* (*hybris*) to the dead and the gods. According to Elpenor: "lest haply I bring the wrath of the gods upon thee", it would provoke the gods' *μῆνις* (wrath), and severe consequences awaited those who commit *hybris* (Fowler 2004).[26] Consequently, based on the above cultural knowledge and the fact that the request is for action, the rank of imposition of Elpenor's supplication is considered 'high'.

Moving to the politeness strategies used by Elpenor, we see that he uses positive politeness as a redress in the majority of his speech. More specifically, he takes advantage of the small social distance between him and Odysseus and maintains an optimistic attitude about the outcome of his supplication, to the point that he does not even wait for Odysseus' affirmative answer before giving him specific instructions for his cremation: "for I know that... thou wilt touch at the Aeaean isle with thy well-built ship (...) in life when I was among my comrades." (*Od*.11, 70-8). This positive attitude of his also derives from the awareness that he is a high-power speaker. However, despite him being culturally superior than Odysseus, the very use of the performative verb *γουνάζομαι*/I am on my knees, indicates that this speech act is a supplication[27] in which he is in a position of neediness.

4.2.9. Odysseus' supplication to the young herdsman (Athena)

In Book 13, lines 228-235, Odysseus supplicates a young herdsman in order to obtain information about where the Phaeacians took him. In this speech, Odysseus exclusively uses positive politeness. Firstly, he greets his addressee in a friendly manner: "Friend… hello to you", and minimizes the imposition of his supplication

[26] Fenik (1968) and De Jong (2001) also note the importance of the burial or cremation of the body in the *Iliad*. For example, in *Il*. 22, 338, Hektor supplicates Achilles to give his body to his family so that they can burn it according to their customs.

[27] Gould (1973: 76) states that forms of the verbs *γουνάζομαι* and *γουνοῦμαι* occur fifteen times in the Homeric epics, always in supplications.

with preparators and disarmers, avoiding being too direct. Furthermore, he maintains an optimistic attitude about getting an answer, and compliments the boy by comparing him to a god.

The preference for the strategy of positive politeness is a result of Odysseus' evaluation of the contextual factors of his encounter with the boy. More specifically, the social distance between Odysseus and the young herdsman is considerable, since Odysseus is much older and is meeting him for the first time: "you are the first person I meet on the island" (*Od*.13,228). Moreover, the distance between them extends to the variable of social power as well: Although Odysseus is the king of Ithaca and the boy a simple herdsman, in the particular moment of their encounter Odysseus is socially inferior, seeing as he owns nothing apart from his Phaeacian gifts, while the boy has the clear social status of a herdsman. Finally, the rank of imposition of Odysseus' supplications is "low", as he makes a request for information, which is easily granted by his addressee.

4.2.10 Theoklymenus' supplication to Telemachus

In Book 15, Telemachus is about to set off from Sparta to Ithaca on his ship, when all of a sudden a (political) refugee named Theoklymenus, crosses his path and supplicates him to take him on board so that he might escape from those who want to arrest him. As previously mentioned in section 4.1.10, this supplication is interesting because for the first time in the *Odyssey*, the supplicant splits his speech into two parts, an introduction (*Od*.15,260-4) and the 'main' part (*Od*.15,272-78).

This division stems from particular contextual factors, and definitely affects the politeness strategies used. In the first part of the supplication, the social distance between them is significant as they are complete strangers and have nothing in common. The power difference between them is also considerable because Theoklymenus is in an inferior position, being a fugitive needing to flee, while Telemachus is the prince of Ithaca, and most importantly the owner of a ship. The rank of imposition of Theoklymenus' supplication is 'low' because he makes a request for information about Telemachus' identity that can be easily granted by his addressee. These contextual factors lead Theoklymenus to use negative politeness

and make his request indirectly, by employing four supportive moves before the actual request for information.

In the second part of his supplication certain contextual factors have changed, leading to changes in the kinds of redress used. Specifically, although the power difference remains the same, changes do occur in relation to the other two variables. Having learned who Telemachus is (*Od*.15,265-270), Theoklymenus finds similarities in their fates, creates common ground, and lessens the social distance between them: "Even so have I, too, fled from my country..." (*Od*.15,271). Furthermore, the rank of his supplication's imposition also changes form 'low' to 'high', because he now makes a request for action: "set me on thy ship", which is more difficult to grant than a request for information. These changes in the context entail changes in the kind of redress used. In this part, since the social distance between him and Telemachus has decreased, Theoklymenus chooses positive politeness, showing solidarity and interest in building common ground between them. Consequently, in Theoklymenus' supplication as a whole, both politeness strategies are used although each on in a different part of his supplication.

4.2.11 Leodes' supplication to Odysseus

In Book 22, Odysseus reveals his true identity to the suitors and slaughters them for devouring his property and claiming his wife and throne. One of the suitors, named Leodes, formally supplicates Odysseus to spare him due to his proper behavior in the palace (*Od*.22,312-9). In his speech, Leodes embraces both types of politeness strategy. He first begins with positive politeness: his speech starts directly with his request, and he provides reasons why he should not be killed. At the same time, he claims common ground with Odysseus by separating himself from the suitors' practices: "I sought to check the other wooers, when any would do such deeds. But they would not hearken to me to withhold their hands from evil (...) (Od.22,315-8). In the end of his speech, he demonstrates pessimism about Odysseus granting his supplication, which is a characteristic of negative politeness: "so true is it that there is no gratitude in aftertime for good deeds done."(*Od*.2,312-8)

Moving to the contextual factors of Leodes' supplication, the social distance between Leodes and Odysseus is great because the latter was absent from Ithaca for twenty years and they therefore do not know each other well. The difference in power between him and Odysseus is also considerable in both social and physical terms, because while Leodes is a minor suitor begging for his life, Odysseus is the legal king of Ithaca who has just proved his killing skills by leading a massacre in the palace. Finally, the rank of the supplication's imposition is 'high' because he makes a request for action ('spare me'), which is opposite to Odysseus' wants.

4.2.12 Phemius' supplication to Odysseus

The second instance of supplication in Book 22 takes place right after Leodes'. This time it is Phemius, the *aoidos* (singer) of the palace, who formally supplicates Odysseus to be spared (*Od*.22,344-353). In contrast to Leodes' choices in his supplications, Phemius embraces only positive politeness. More specifically, he makes his request directly, using only one supportive move in the beginning. Like Leodes, he gives reasons why he should not be killed and appeals to common ground with Odysseus by separating himself from the suitors.

The combination of social variables here remains the same as in the Leodes' supplication. The social distance, power difference and the rank of his imposition are considered 'high': Phemius and Odysseus are strangers; the supplicant is socially and physically inferior than the supplicandus; and last but not least, Phemius makes a request for action that is so important to him that he even invokes Telemachus to confirm the truth of his words.

4.2.13 Medon's supplication to Telemachus

The final supplication in the *Odyssey*, also in Book 22, takes place after Phemius' supplication, and is performed by Medon, the herald of the palace (*Od*.22,367-70). Even though his speech is very brief (only three lines), Medon chooses to employ positive politeness: He immediately begins with request and justifies why he should also be spared by Odysseus by separating himself from the suitors' actions: "the

wooers, who wasted his possessions in the halls, and in their folly honored thee not at all."(*Od.*22,369-70).

The reason Medon chooses to perform a supplication with positive redress towards Telemachus rather than to Odysseus is found in the combination of social variables in the scene. Medon has served Telemachus as a herald for many years and therefore feels closer to Telemachus than to Odysseus, whom he does not know personally. The lack of social distance between them is also confirmed by the fact that earlier, Telemachus was the one who suggested that Medon deserved to live. However, despite the small social distance, Medon still remains inferior to Telemachus both physically and socially. Telemachus is a prince of Ithaca, who helped his father kill the suitors, and Medon is just a herald who remained hidden during the massacre, hoping to remain unnoticed.

The rank of imposition of Medon's supplication might have been marked as 'high', due to the fact that he made a request for an action that is of great importance to him. However, due to the fact that Telemachus had already decided that Medon should be spared, the rank of imposition of Medon's supplication is considered as 'low'.

4.2.14 Discussion of results on the application of politeness theory

The above results show that politeness theory can successfully be applied in all thirteen cases of the *Odyssey*. In order to determine the amount and type of politeness strategies used in each case, the social relationship between the supplicants and their supplicandus was first calculated. In almost all cases, the difference in power between the supplicant and the supplicandus was marked as large, with the supplicant being socially, and in some cases, physically inferior to his addressee. This result matches with the definition of the speech act of supplication and its difference from other directives such as that of 'ordering', in which the speaker enjoys a high position, while in the case of supplication, a low one. The only exception found regarding this variable was in Book 11, lines 60-78, in Elpenor's supplication. Here, despite the fact that as a supplicant he should be in a position of lower power, Elpenor was considered 'culturally' more powerful than Odysseus due

to the beliefs regading the powers of the human soul at that time. In spite of this difference, the speech act is still considered a supplication and not a directive because the speaker himself characterized his speech as such by using the performative expression *νῦν δέ σε (...) γουνάζομαι*/Now I beseech thee. Significantly, the verb *γουνάζομαι*/I am on my knees derives from the word *γόνυ*, meaning 'knee' in Ancient Greek, a part of the human body that is closely linked to the ritual of supplication. Supplicants would generally perform a gesture of abasement by kneeling down and would touch the knees of their supplicandus, demonstrating humbleness and respect (Gould 1973). Thus, Elpenor's use of that particular verb rather than the more general and weaker verb λίσσομαι/*lissomai*/I ask, I beseech), leads to the consideration of this scene as a supplication as well.[28]

The other two variables in Brown and Levinson's 'social' formula, that is, the social distance between the supplicant and the supplicandus and the rank of imposition of the supplication, varied in the thirteen cases examined here, resulting in a variety of combinations. This variation in the combination of these contextual factors proves that in the *Odyssey* there is not a fixed context in which supplication scenes take place. Different cases entailed different combination of the contextual factors, which led to different choices in politeness strategies. Even when the same combination of contextual factors occurs however, the choice in politeness strategy may be different. For example, in both of Telemachus' supplications (*Od*.3,79-101 and *Od*.4,316-31), the combination of the social variables is the same. However, Telemachus chooses different strategies for redress, providing evidence of variation in speech, as well as proof of his personal evolution as a fluent adult supplicant who makes clear and to-the-point supplications; a "progress towards maturity" (De Jong 2001: 104). Also, in Leode's (*Od.*22,312-19) and Phemius' (*Od*.22,344-353) supplications, despite the fact that they take place in the same context and one after the other, the supplicants chose different politeness strategies to redress their imposition on Odysseus.

[28] Clark (1998: 14-5) also describes the difference between the two performative verbs: "they are not precise synonyms; [*λίσσομαι*/*lissomai*] can be used in situations which do not seem strong enough to count as supplication, while [*γουνοῦμαι*/*γουνάζομαι*/*gounoumai*/*gounazomai*] seem to be much more closely tied to this speech act". Later he adds "(...) requests using the explicit performative verbs *γουνοῦμαι* or *γουνάζομαι* are generally stronger than requests using *λίσσομαι*".

This variety in the choice of politeness strategy shows that the supplicants evaluate the context of the social interaction and adjust their supplications and their redressive actions to match the distance between them and their addresses', even if this means that sometimes no politeness is used at all. We refer specifically to Odysseus' supplication to the cyclops Polyphemus (*Od*.9,259-271), which stands out from all the other cases because it is the only one that has a rather threatening tone and lacks any redress. A possible explanation for not choosing redressive action for his supplication is the nature of Odysseus' addressee: Polyphemus is a monster who lives away from human society and shows no interest in human institutions such as hospitality, or even human life. With this type of addressee, Odysseus weighs the situation and chooses effectiveness over protecting Polyphemus' positive or negative face. Thus, he opts not to use politeness at all, and instead reinforces his request with aggravating moves, in order to prove to his addressee that he deserves to get what he wants. However, the lack of redress does not necessarily mean that it is not a supplication. It just shows that normally, Homeric people of the real world did use some kind of redress when performing a supplication, and only in exceptional and extreme cases, like this fictional one, did they chose not to.

Having concluded that Brown and Levinson's politeness theory can indeed be applied to the supplications in the *Odyssey*, we now discuss the supplicants' preferences of politeness strategies. To begin with, according to Figure 2 in section 4.2, in 30% of the cases the supplicants embraced both politeness strategies in one supplication speech. This result shows that, despite their differences, these two strategies can be used together in one speech act, as in the case of Theoklymenus' two-part supplication (*Od*.15,260-4 and *Od*.15,272-7). In the first part of his speech he used negative politeness, and in the second he switched to positive politeness.

Importantly, in more than in half of the supplications (62%), the supplicants chose positive over negative politeness. Finally, in only 8% of cases, that is, in only one supplication, no redressive action was used at all. This clear preference for positive politeness shows that Homeric characters are interested in attending to their addressees' positive face-wants when they supplicate them. The connection between the preference for positive politeness and the preference for mitigating supportive moves is discussed in the following chapter.

5. Conclusion

To sum up, the goal of this study was to uncover the type of politeness used in supplication scenes in the epic of the *Odyssey*, in terms of the external modification of the requests. In order to do so, thirteen cases of supplication were collected from the text. Firstly, we tested whether the taxonomy of the aggravating and mitigating supportive moves that is proposed in the CCSARP model (Blum-Kulka et al. 1989) can also be applied to these cases. Secondly, we also tested the applicability of Brown and Levinson's (1978; 1987) politeness theory on the same supplications. The answer to this study's research question lies in the connection between the coding model and the politeness theory.

The results of the study showed that both the model and the theory could be successfully applied to all thirteen cases of supplications in the *Odyssey* in general, which was not unexpected considering supplications are FTAs, and as such they call for redressive action. However, in regards to the application of the CCSARP model used here, six additional categories had to be created in order to fit the needs of the Homeric discourse, two categories of mitigating moves and four aggravating ones, proving that the CCSARP model is partially suitable for the analysis of Ancient Greek supplications. Problems encountered due to ambiguous sequences were solved by characterizing them simply as mitigating or as aggravating moves, according to their individual contexts. Results showed that supplicants preferred mitigating supportive moves as external elements to the main supplication requests, rather than aggravating moves.

As for politeness theory, the application of Brown and Levinson's formula demonstrated the type of social relation that was formed between the supplicants and their supplicandus. In almost all cases, the power difference between the supplicant and the supplicandus was considerably high, while the social distance and rank of imposition of the supplication fluctuated depending on each situation. What is more interesting about these results is that even when some cases experienced the same combination of variables, the politeness strategy used differed from case

to case, as in Telemachus' two supplications to King Nestor (*Od*.3,79-101; both positive and negative politeness) and to king Menelaus (*Od*.4,316-31; only positive politeness). This variation in the choice of politeness strategy shows that the social relationship between the supplicant and the supplicandus is not necessarily formulaic and established, but is rather complex and depends heavily upon the context of each situation.

Furthermore, in relation to the politeness strategies found in the speeches, the results showed that in almost all cases, supplications were uttered with redress, either expressing positive and/or negative politeness. Only in one case did redress not take place at all, and that was in Odysseus' supplication to the cyclops Polyphemus. This supplication stands out as unusual not only due to the lack of redress, but also due to its highly aggressive mood. By being the sole exception, this supplication shows us Homer's view of supplications as FTAs. The fact that all of the Homeric supplicants use politeness in every one of their interactions with humans shows that in the real Homeric world, the practice of politeness as a remedy to the threat a request poses to the addressee's face was something common in supplications, and only in extreme or rare cases did people not practice this politeness.

Results also showed that a positive politeness strategy was the preferred politeness strategy in the supplication scenes of the *Odyssey*. The fact that the majority of the supplicants tended to care about their addressees' positive face aligns with their preference for using mostly mitigating supportive moves. Many of these moves overlap with the positive politeness strategies proposed by Brown and Levinson, such as claiming common ground, giving reasons, making the addressees feel good about themselves (compliments), and making offers and promises of futures rewards. This overlap demonstrates a close connection between the CCSARP model and politeness theory.

Another interesting observation regarding our results is their connection with Sifianou's (1992) work on politeness in Modern Greek. Although we found that the supplicants in the Odyssey favored positive over negative politeness, this does not prove that the Greek language is inherently positive–oriented. Arguing this would be rather naïve and unscientific considering the limitations of this research. Only

politeness strategies in regards to the external modification of the supplications' requests in the *Odyssey* were studied here, and internal modifications were not considered. Furthermore, the sample size presented here is insufficient to permit the drawing of more general conclusions. Finally, only the addressee's face-wants were assessed, leaving out those of the speakers.

For a more holistic view on the politeness strategies used in Archaic supplications, more comprehensive research must be undertaken. A study examining the linguistic evidence of preferences for either of Brown and Levinson's politeness strategies in which both the *Iliad* and the *Odyssey* are examined, for example, could prove fruitful. On a larger scale, Ancient Greek drama of the 5th century BC provides copious amounts of material for the study of politeness phenomena, due to the immense number of spoken interactions, such as dialogues and conversations, these texts contain.

This study aimed to redirect some of the knowledge gained through pragmatic studies of politeness in English and other modern languages to a more ancient language. Testing Brown and Levinson's politeness theory on supplications in the *Odyssey* showed a preference towards the positive politeness strategy, on the basis of the external modification of the supplications' requests. This result is revealing of Homeric people's perceptions of supplications in general. On one level, it shows that they conceived of this speech act as some kind of nuisance towards their addressee's face, being aware of the threat it posed to them. Consequently, the choice of using politeness as a redress aimed to mitigate this threat and make the speech act more attractive to the hearer, and therefore less impositive. On a second level, the specific preference for the positive politeness strategy over the negative one shows Homeric people's tendency to modify supplications into a more inclusive concept.

In general, the application of linguistic theories of politeness on Ancient (Archaic) Greek supplications and drama is a challenging task. However, if taken on, it can benefit both classicist and pragmatic studies, as it can reveal how people expressed their social relations through various linguistic strategies, and enables us to gain an overview of how speakers' perceptions of politeness have changed through time.

References:

Austin, J.L. (1975;[2] 1962). *How to Do Things with Words*. Cambridge, MA: Harvard University Press.

Beck, D. (2005). *Homeric Conversation*. Washington, DC.

Blum-Kulka, S., & Olshtain, E. (1984). Requests and Apologies: A Cross-Cultural Study of Speech Act Realization Patterns (CCSARP)1. *Applied Linguistics, 5*(3), 196-213. doi:10.1093/applin/5.3.196

Blum-Kulka, S., House, J., & Kasper, G. (1989). *Cross-cultural pragmatics: Requests and apologies.* Norwood, NJ: Ablex.

Blum-Kulka, S., House, J., & Kasper, G. (Eds.)(1989). C*ross-Cultural Pragmatics: Requests and Apologies.* Norwood, NJ: Ablex.

Brown, H. P. (2003). *The Pragmatics of Direct Address in the Iliad: A Study in Linguistic Politeness* (Unpublished doctoral dissertation). Ohio State University

Brown, P. H. (2006, Spring). Agamemnon: A Pilot Study of Politeness and Pragmatics in the Iliad. *Transactions of the American Philological Association (1974), 136*(1), 1-46.

Brown, P., & Levinson, S. (1987). *Politeness: Some Language Universals in Language Use*. Cambridge: Cambridge University Press,

Brown, P. & Levinson, S. (1978;1978*). Universals in Language Usage: Politeness Phenomena*, Cambridge University Press.

Cairns, D. L. (1993). *Aidōs: The Psychology and Ethics of Honour and Shame in Ancient Greek Literature*. Oxford: Clarendon Press.

Clark, M. (1998). Chryse's Supplication: Speech Act and Mythological Allusion. *Classical Antiquity, 17*(1), 5-24.

Crotty, K. (1994). *The poetics of supplication: Homer's Iliad and Odyssey*. Ithaca, NY: Cornell University Press.

Cunliffe, R. J. (1963). *A Lexicon of the Homeric Dialect*. Norman: University of Oklahoma Press.

Eelen, G. (2001). *A critique of politeness theories*. Manchester, UK: St. Jerome

Faerch, C. & Kasper, G. (1989). Internal and external modification in interlanguage request realization, in S. Blum- Kulka, J. House and G. Kasper *(*Eds.) *Cross-cultural pragmatics: Requests and apologies*. Norwood, NJ: Ablex.

Fenik, B. (1968). *Typical battle scenes in the Iliad. Studies in the narrative techniques of homeric battle description*. Wiesbaden: F. Steiner.

Fowler (2004). *The Cambridge Companion to Homer*. Cambridge: Cambridge University Press.

Gordon, K. P. (2014). Battlefield Supplication in the Iliad. *Classical World, 107*(2), 147-167.

Gould, J. (1973). Hiketeia. *The Journal of Hellenic Studies, 93*, 74-103.

Griffin, J. (1986). Homeric Words and Speakers. *The Journal of Hellenic Studies*, *106*, 36-57.

Halupka-Rešetar, S. (2014). Request Modification In The Pragmatic Production Of Intermediate Esp Learners. *Journal of English for Specific Purposes at Tertiary Level, 2*(1), 29-47.

Homer. (1919). *The Iliad* (Vol. 2, Loeb Classical Library Volumes) (A. T. Murray, Trans.). London: Heinemann; Cambridge, MA: Harvard University Press.

Homer. (1919). *The Iliad* (Vol. 1, Loeb Classical Library Volumes) (A. T. Murray, Trans.). London: Heinemann; Cambridge, MA: Harvard University Press.

Homer. (1919). *The Odyssey* (Vol. 1, Loeb Classical Library Volumes) (A. T. Murray, Trans.). London: Heinemann; Cambridge, MA: Harvard University Press.

Homer. (1919). *The Odyssey* (Vol. 2, Loeb Classical Library Volumes) (A. T. Murray, Trans.). London: Heinemann; Cambridge, MA: Harvard University Press.

Kelly, G. P. (2014). Battlefield Supplication in the Iliad. *Classical World, 107*(2), 147-167.

Lakoff, G. (1987). *Women, Fire, and Dangerous Things: What Categories Reveal about the Mind*. Chicago, University of Chicago Press.

Létoublon, F. (n.d.). Speech and gesture in Ritual: The Rituals of Supplication and Prayer in Homer. Retrieved June 04, 2016, from https://www.academia.edu/5566018/Speech_and_gesture_in_Ritual._The_Rituals_of_Supplication_and_Prayer_in_Homer

Lord, A. B. (1960). *The Singer of Tales*. Cambridge, MA: Harvard University Press.

Naiden, F. (2006). *Ancient Supplication*. Oxford: Oxford University Press.

Pedrick, V. (1982). Supplication in the Iliad and the Odyssey. *Transactions of the American Philological Association (1974-), 112*, 125-140.

Polkas, L. (2012). Αἰδώς, ὕβρις και νέμεσις [*Aidos, hybris, and nemesis*]. Retrieved May 31, 2016, from http://www.greek-language.gr/digitalResources/ancient_greek/history/epos/page_068.html

Searle, R.J. (1979). *Speech Acts: an Essay in the Philosophy of Language*. Cambridge: Cambridge University Press.

Sifianou, M. (1992). *Politeness phenomena in England and Greece: A cross-cultural perspective*. Oxford: Clarendon Press.

Yarnall, J. (1994). *Transformations of Circe: The history of an enchantress*. Urbana and Chicago: University of Illinois Press.

APPENDICES

APPENDIX A: SUPPLICATIONS IN THE ODYSSEY

1. Telemachus' supplication to Nestor (*Od*.3,79-101):

Ancient Greek	English Translation
"ὦ Νέστορ Νηληϊάδη, μέγα κῦδος Ἀχαιῶν,	Nestor, son of Neleus, great glory of the Achaeans,
εἴρεαι ὀππόθεν εἰμέν· ἐγὼ δέ κέ τοι καταλέξω. 80	thou askest whence we are, and I will surely tell thee. [80]
ἡμεῖς ἐξ Ἰθάκης ὑπονηίου εἰλήλουθμεν·	We have come from Ithaca that is below Neion;
πρῆξις δ᾽ ἥδ᾽ ἰδίη, οὐ δήμιος, ἣν ἀγορεύω.	but this business whereof I speak is mine own, and concerns not the people.
πατρὸς ἐμοῦ κλέος εὐρὺ μετέρχομαι,	I come after the wide-spread rumor of my father, if haply I may hear of it,
ἤν που ἀκούσω,	even of goodly Odysseus of the steadfast heart, who once, men say, fought by thy side and sacked the city of the Trojans. [85]
δίου Ὀδυσσῆος ταλασίφρονος, ὅν ποτέ φασι	For of all men else, as many as warred with the Trojans, we learn where each man died a woeful death,
σὺν σοὶ μαρνάμενον Τρώων πόλιν ἐξαλαπάξαι. 85	but of him the son of Cronos has made even the death to be past learning;
ἄλλους μὲν γὰρ πάντας, ὅσοι Τρωσὶν πολέμιξον,	for no man can tell surely where he hath died, —whether he was overcome by foes on the mainland, or on the deep among the waves of Amphitrite. [90]
πευθόμεθ᾽, ἦχι ἕκαστος ἀπώλετο λυγρῷ ὀλέθρῳ,	
κείνου δ᾽ αὖ καὶ ὄλεθρον ἀπευθέα θῆκε Κρονίων.	
οὐ γάρ τις δύναται σάφα εἰπέμεν ὀππόθ᾽ ὄλωλεν,	
εἴθ᾽ ὅ γ᾽ ἐπ᾽ ἠπείρου δάμη ἀνδράσι δυσμενέεσσιν, 90	
εἴτε καὶ ἐν πελάγει μετὰ κύμασιν	

Ἀμφιτρίτης. τοὔνεκα νῦν τὰ σὰ γούναθ᾽ ἱκάνομαι αἴ κ᾽ ἐθέλῃσθα κείνου λυγρὸν ὄλεθρον ἐνισπεῖν, εἴ που ὄπωπας ὀφθαλμοῖσι τεοῖσιν ἢ ἄλλου μῦθον ἄκουσας πλαζομένου· πέρι γάρ μιν ὀιζυρὸν τέκε μήτηρ. 95 μηδέ τί μ᾽ αἰδόμενος μειλίσσεο μηδ᾽ ἐλεαίρων, ἀλλ᾽ εὖ μοι κατάλεξον ὅπως ἤντησας ὀπωπῆς. λίσσομαι,εἴ ποτέ τοί τι πατὴρ ἐμός, ἐσθλὸς Ὀδυσσεύς, ἢ ἔπος ἠέ τι ἔργον ὑποστὰς ἐξετέλεσσε δήμῳ ἔνι Τρώων, ὅθι πάσχετε πήματ᾽ Ἀχαιοί, 100 τῶν νῦν μοι μνῆσαι, καί μοι νημερτὲς ἐνίσπες.	Therefore am I now come to thy knees, if perchance thou wilt be willing to tell me of his woeful death, whether thou sawest it haply with thine own eyes, or didst hear from some other the story of his wanderings; for beyond all men did his mother bear him to sorrow. [95] And do thou nowise out of ruth or pity for me speak soothing words, but tell me truly how thou didst come to behold him. I beseech thee if ever my father, noble Odysseus, promised aught to thee of word or deed and fulfilled it in the land of the Trojans, where you Achaeans suffered woes,[100] be mindful of it now, I pray thee, and tell me the very truth.

2. Telemachus' supplication to Menelaus (*Od*.4,316-331):

Ancient Greek	English Translation

"Ἀτρεΐδη Μενέλαε διοτρεφές, ὄρχαμε λαῶν,	Menelaus, son of Atreus, fostered of Zeus, leader of hosts,
ἦλυθον, εἴ τινά μοι κληηδόνα πατρὸς ἐνίσποις	I came if haply thou mightest tell me some tidings of my father.
ἐσθίεταί μοι οἶκος, ὄλωλε δὲ πίονα ἔργα,	My home is being devoured and my rich lands are ruined;
δυσμενέων δ᾽ ἀνδρῶν πλεῖος δόμος,	with men that are foes my house is filled, who are ever [320]
οἵ τέ μοι αἰεὶ	slaying my thronging sheep and my sleek kine of shambling gait,
μῆλ᾽ ἀδινὰ σφάζουσι καὶ εἰλίποδας ἕλικας βοῦς, 320	even the wooers of my mother, overweening in their insolence.
μητρὸς ἐμῆς μνηστῆρες ὑπέρβιον ὕβριν ἔχοντες.	Therefore am I now come to thy knees,
τοὔνεκα νῦν τὰ σὰ γούναθ᾽ ἱκάνομαι, αἴ κ᾽ ἐθέλῃσθα	if perchance thou wilt be willing to tell me of his woeful death,
κείνου λυγρὸν ὄλεθρον ἐνισπεῖν, εἴ που ὄπωπας	whether thou sawest it haply with thine own eyes, or didst hear from some other the story of his wanderings; for beyond all men did his mother bear him to sorrow. [325]
ὀφθαλμοῖσι τεοῖσιν ἢ ἄλλου μῦθον ἄκουσας	And do thou nowise out of ruth or pity for me speak soothing words,
πλαζομένου·	but tell me truly how thou didst come to behold him.
περὶ γάρ μιν ὀιζυρὸν τέκε μήτηρ. 325	I beseech thee if ever my father, noble Odysseus, promised aught to thee of word or deed and fulfilled it in the land of the Trojans,
μηδέ τί μ᾽ αἰδόμενος μειλίσσεο μηδ᾽ ἐλεαίρων,	where you Achaeans suffered woes, [330]
ἀλλ᾽ εὖ μοι κατάλεξον ὅπως ἤντησας ὀπωπῆς.	be mindful of it now, I pray thee, and tell me the very truth.
λίσσομαι, εἴ ποτέ τοί τι πατὴρ ἐμός, ἐσθλὸς Ὀδυσσεὺς	
ἢ ἔπος ἠέ τι ἔργον ὑποστὰς ἐξετέλεσσε	
δήμῳ ἔνι Τρώων, ὅθι πάσχετε πήματ᾽ Ἀχαιοί, 330	
τῶν νῦν μοι μνῆσαι, καί μοι νημερτὲς ἐνίσπες."	

3. Odysseus' supplication to Nausicaä (*Od*.6,149-185):

Ancient Greek	English Translation
"γουνοῦμαί σε, ἄνασσα· θεός νύ τις, ἦ βροτός ἐσσι; εἰ μέν τις θεός ἐσσι, τοὶ οὐρανὸν εὐρὺν 150 ἔχουσιν, Ἀρτέμιδί σε ἐγώ γε, Διὸς κούρῃ μεγάλοιο, εἶδός τε μέγεθός τε φυήν τ᾽ ἄγχιστα εἴσκω· εἰ δέ τίς ἐσσι βροτῶν, τοὶ ἐπὶ χθονὶ ναιετάουσιν, τρὶς μάκαρες μὲν σοί γε πατὴρ καὶ πότνια μήτηρ, τρὶς μάκαρες δὲ κασίγνητοι· μάλα πού 155 σφισι θυμὸς αἰὲν ἐυφροσύνῃσιν ἰαίνεται εἵνεκα σεῖο, λευσσόντων τοιόνδε θάλος χορὸν εἰσοιχνεῦσαν. κεῖνος δ᾽ αὖ περὶ κῆρι μακάρτατος ἔξοχον ἄλλων, ὅς κέ σ᾽ ἐέδνοισι βρίσας οἶκόνδ᾽ ἀγάγηται. οὐ γάρ πω τοιοῦτον ἴδον βροτὸν 160 ὀφθαλμοῖσιν, οὔτ᾽ ἄνδρ᾽ οὔτε γυναῖκα· σέβας μ᾽ ἔχει εἰσορόωντα. Δήλῳ δή ποτε τοῖον Ἀπόλλωνος παρὰ βωμῷ φοίνικος νέον ἔρνος ἀνερχόμενον ἐνόησα· ἦλθον γὰρ καὶ κεῖσε, πολὺς δέ μοι ἕσπετο λαός,	I beseech thee, O queen,—a goddess art thou, or art thou mortal? [150] If thou art a goddess, one of those who hold broad heaven, to Artemis, the daughter of great Zeus, do I liken thee most nearly in comeliness and in stature and in form. But if thou art one of mortals who dwell upon the earth, thrice-blessed then are thy father and thy honored mother, [155] and thrice-blessed thy brethren. Full well, I ween, are their hearts ever warmed with joy because of thee, as they see thee entering the dance, a plant so fair. But he again is blessed in heart above all others, who shall prevail with his gifts of wooing and lead thee to his home.[160] For never yet have mine eyes looked upon a mortal such as thou, whether man or woman; amazement holds me as I look on thee. Of a truth in Delos once I saw such a thing, a young shoot of a palm springing up beside the altar of Apollo —for thither, too, I went, and much people followed with me, [165] on that journey on which evil woes were to be my portion;—even so, when I saw that, I marvelled long at heart, for never yet did such a tree spring up from the earth. And in like manner, lady, do I marvel at thee, and am amazed, and fear greatly to touch thy knees; but sore grief has come upon me. [170] Yesterday, on the twentieth day, I escaped from the wine-dark sea, but ever until then the wave and the swift winds bore

τὴν ὁδὸν ᾗ δὴ μέλλεν ἐμοὶ κακὰ κήδε᾽ 165	me from the island of Ogygia; νῦν δ᾽
ἔσεσθαι.	and now fate has cast me ashore here, that here too, haply, I may suffer some ill. For not yet, methinks, will my troubles cease, but the gods ere that will bring many to pass.
ὣς δ᾽ αὕτως καὶ κεῖνο ἰδὼν ἐτεθήπεα θυμῷ δήν,	
ἐπεὶ οὔ πω τοῖον ἀνήλυθεν ἐκ δόρυ γαίης	[175] Nay, O queen, have pity;for it is to thee first that I am come after many grievous toils,
ὡς σέ, γύναι, ἄγαμαί τε τέθηπά τε,	and of the others who possess this city and land I know not one.
δείδια δ᾽ αἰνῶς γούνων ἅψασθαι· χαλεπὸν δέ με πένθος ἱκάνει.	Shew me the city, and give me some rag to throw about me
χθιζὸς ἐεικοστῷ φύγον ἤματι οἴνοπα 170 πόντον· τόφρα δέ μ᾽ αἰεὶ κῦμ᾽ ἐφόρει κραιπναί τε θύελλαι νήσου ἀπ᾽ Ὠγυγίης. νῦν δ᾽ ἐνθάδε κάββαλε δαίμων, ὄφρ᾽ ἔτι που καὶ τῇδε πάθω κακόν· οὐ γὰρ οἴω παύσεσθ᾽, ἀλλ᾽ ἔτι πολλὰ θεοὶ τελέουσι πάροιθεν.	if thou hadst any wrapping for the clothes when thou camest hither.[180]
ἀλλά, ἄνασσ᾽, ἐλέαιρε· σὲ γὰρ κακὰ 175 πολλὰ μογήσας	And for thyself, may the gods grant thee all that thy heart desires; a husband and a home may they grant thee, and oneness of heart—a goodly gift.
ἐς πρώτην ἰκόμην, τῶν δ᾽ ἄλλων οὔ τινα οἶδα ἀνθρώπων, οἳ τήνδε πόλιν καὶ γαῖαν ἔχουσιν.	For nothing is greater or better than this, when man and wife dwell in a home in one accord,
ἄστυ δέ μοι δεῖξον, δὸς δὲ ῥάκος ἀμφιβαλέσθαι,	a great grief to their foes [185] and a joy to their friends; but they know it best themselves.”
εἴ τί που εἴλυμα σπείρων ἔχες ἐνθάδ᾽ ἰοῦσα.	
σοὶ δὲ θεοὶ τόσα δοῖεν ὅσα φρεσὶ σῇσι 180	
μενοινᾷς,	
ἄνδρα τε καὶ οἶκον, καὶ ὁμοφροσύνην ὀπάσειαν ἐσθλήν·	
οὐ μὲν γὰρ τοῦ γε κρεῖσσον καὶ ἄρειον, ἢ ὅθ᾽ ὁμοφρονέοντε νοήμασιν οἶκον	
ἔχητον ἀνὴρ ἠδὲ γυνή· πόλλ᾽ ἄλγεα δυσμενέεσσι,	

χάρματα δ᾽ εὐμενέτῃσι, μάλιστα δέ τ᾽ 185 ἔκλυον αὐτοί."	

4. Odysseus' supplication to Arete (*Od*.7,146-152):

Ancient Greek	English Translation
Ἀρήτη, θύγατερ ᾽Ρηξήνορος ἀντιθέοιο, σόν τε πόσιν σά τε γούναθ᾽ ἱκάνω πολλὰ μογήσας τούσδε τε δαιτυμόνας· τοῖσιν θεοὶ ὄλβια δοῖεν ζωέμεναι, καὶ παισὶν ἐπιτρέψειεν ἕκαστος κτήματ᾽ ἐνὶ μεγάροισι γέρας θ᾽ ὅ τι 150 δῆμος ἔδωκεν· αὐτὰρ ἐμοὶ πομπὴν ὀτρύνετε πατρίδ᾽ ἱκέσθαι θᾶσσον, ἐπεὶ δὴ δηθὰ φίλων ἄπο πήματα πάσχω.	Arete, daughter of godlike Rhexenor, to thy husband and to thy knees am I come after many toils,—aye and to these banqueters, to whom may the gods grant happiness in life, and may each of them hand down to his children the wealth in his halls, and the dues of honor which the people have given him. 150 But for me do ye speed my sending, that I may come to my native land, and that quickly; for long time have I been suffering woes far from my friends.

5. Odysseus' supplication to cyclops Polyphemus (*Od*.9,259-271):

Ancient Greek	English Translation
ἡμεῖς τοι Τροίηθεν ἀποπλαγχθέντες Ἀχαιοὶ παντοίοις ἀνέμοισιν ὑπὲρ μέγα 260 λαῖτμα θαλάσσης, οἴκαδε ἱέμενοι, ἄλλην ὁδὸν ἄλλα κέλευθα ἤλθομεν· οὕτω που Ζεὺς ἤθελε μητίσασθαι. λαοὶ δ᾽ Ἀτρεΐδεω Ἀγαμέμνονος εὐχόμεθ᾽ εἶναι,	"'We, thou must know, are from Troy, Achaeans, driven wandering [260] by all manner of winds over the great gulf of the sea. Seeking our home, we have come by another way, by other paths; so, I ween, Zeus was pleased to devise. And we declare that we are the men of Agamemnon, son of Atreus, whose fame is now mightiest under heaven, [265] so

τοῦ δὴ νῦν γε μέγιστον ὑπουράνιον κλέος ἐστί· τόσσην γὰρ διέπερσε πόλιν καὶ 265 ἀπώλεσε λαοὺς πολλούς. ἡμεῖς δ᾽ αὖτε κιχανόμενοι τὰ σὰ γοῦνα ἱκόμεθ᾽, εἴ τι πόροις ξεινήιον ἠὲ καὶ ἄλλως δοίης δωτίνην,ἥ τε ξείνων θέμις ἐστίν. ἀλλ᾽ αἰδεῖο, (φέριστε,) θεούς· ἱκέται δέ τοί εἰμεν, Ζεὺς δ᾽ ἐπιτιμήτωρ ἱκετάων τε 270 ξείνων τε, ξείνιος, ὃς ξείνοισιν ἅμ᾽ αἰδοίοισιν ὀπηδεῖ.᾽	great a city did he sack, and slew many people; but we on our part, thus visiting thee, have come as suppliants to thy knees in the hope that thou wilt give us entertainment, or in other wise make some present, as is the due of strangers. Nay, mightiest one, reverence the gods; we are thy suppliants; [270] and Zeus is the avenger of suppliants and strangers—Zeus, the strangers' god—who ever attends upon reverend strangers.’

6. Eurilochus’ supplication to Odysseus (*Od*.10,266- 69):

Ancient Greek	English Translation
"᾽μή μ᾽ ἄγε κεῖσ᾽ ἀέκοντα, (διοτρεφές,) ἀλλὰ λίπ᾽ αὐτοῦ. οἶδα γάρ, ὡς οὔτ᾽ αὐτὸς ἐλεύσεαι οὔτε τιν᾽ ἄλλον ἄξεις σῶν ἑτάρων. ἀλλὰ ξὺν τοίσδεσι θᾶσσον φεύγωμεν· ἔτι γάρ κεν ἀλύξαιμεν κακὸν ἦμαρ.᾽	‘Lead me not thither against my will, O thou fostered of Zeus, but leave me here. For I know that thou wilt neither come back thyself, nor bring anyone of thy comrades. Nay, with these that are here let us flee with all speed, for still we may haply escape the evil day.’

7. Odysseus’ supplication to Circe (*Od*.10,482-5):

Ancient Greek	English Translation

"᾽ὦ Κίρκη, τέλεσόν μοι ὑπόσχεσιν ἣν περ ὑπέστης, οἴκαδε πεμψέμεναι·θυμὸς δέ μοι ἔσσυται ἤδη, ἠδ᾽ ἄλλων ἑτάρων, οἵ μευ φθινύθουσι φίλον κῆρ ἀμφ᾽ ἔμ᾽ ὀδυρόμενοι, ὅτε που σύ γε 485 νόσφι γένηαι.᾽	Circe, fulfil for me the promise which thou gavest to send me home; for my spirit is now eager to be gone, and the spirit of my comrades, who make my heart to pine, as they sit about me mourning, whensoever thou haply art not at [485] hand.

8. Elpenor's supplication to Odysseus(*Od*.11,60-78):

Ancient Greek	English Translation
διογενὲς Λαερτιάδη, πολυμήχαν᾽ 60 Ὀδυσσεῦ, ἦσέ με δαίμονος αἶσα κακὴ καὶ ἀθέσφατος οἶνος. Κίρκης δ᾽ ἐν μεγάρῳ καταλέγμενος οὐκ ἐνόησα ἄψορρον καταβῆναι ἰὼν ἐς κλίμακα μακρήν, ἀλλὰ καταντικρὺ τέγεος πέσον: ἐκ δέ μοι αὐχὴν ἀστραγάλων ἐάγη, ψυχὴ δ᾽ Ἄϊδόσδε 65 κατῆλθε. νῦν δέ σε τῶν ὄπιθεν γουνάζομαι, οὐ παρεόντων, πρός τ᾽ ἀλόχου καὶ πατρός, ὅ σ᾽ ἔτρεφε τυτθὸν ἐόντα, Τηλεμάχου θ᾽, ὃν μοῦνον ἐνὶ μεγάροισιν ἔλειπες: οἶδα γὰρ ὡς ἐνθένδε κιὼν δόμου ἐξ	[60] 'Son of Laertes, sprung from Zeus, Odysseus of many devices, an evil doom of some god was my undoing, and measureless wine. When I had lain down to sleep in the house of Circe I did not think to go to the long ladder that I might come down again, but fell headlong from the roof, and my neck [65] was broken away from the spine and my spirit went down to the house of Hades. Now I beseech thee by those whom we left behind, who are not present with us, by thy wife and thy father who reared thee when a babe, and by Telemachus whom thou didst leave an only son in thy halls; for I know that as thou goest hence from the house of Hades [70] thou wilt touch at the Aeaean isle with thy well-built ship. There, then, O prince, I bid thee

Ἀίδαο νῆσον ἐς Αἰαίην σχήσεις ἐυεργέα νῆα: 70 ἔνθα σ᾽ ἔπειτα, ἄναξ, κέλομαι μνήσασθαι ἐμεῖο. μή μ᾽ ἄκλαυτον ἄθαπτον ἰὼν ὄπιθεν καταλείπειν νοσφισθείς, μή τοί τι θεῶν μήνιμα γένωμαι, ἀλλά με κακκῆαι σὺν τεύχεσιν, ἄσσα μοι ἔστιν, σῆμά τέ μοι χεῦαι πολιῆς ἐπὶ θινὶ 75 θαλάσσης, ἀνδρὸς δυστήνοιο καὶ ἐσσομένοισι πυθέσθαι. ταῦτά τέ μοι τελέσαι πῆξαί τ᾽ ἐπὶ τύμβῳ ἐρετμόν, τῷ καὶ ζωὸς ἔρεσσον ἐὼν μετ᾽ ἐμοῖς ἑτάροισιν.	remember me. Leave me not behind thee unwept and unburied as thou goest thence, and turn not away from me, lest haply I bring the wrath of the gods upon thee. Nay, burn me with my armour, all that is mine, [75] and heap up a mound for me on the shore of the grey sea, in memory of an unhappy man, that men yet to be may learn of me. Fulfil this my prayer, and fix upon the mound my oar wherewith I rowed in life when I was among my comrades.’

9. Odysseus’ supplication to a young herdsman (Athena) (*Od*.13,228-235):

Ancient Greek	English Translation
"ὦ φίλ᾽, ἐπεί σε πρῶτα κιχάνω τῷδ᾽ ἐνὶ χώρῳ, χαῖρέ τε καὶ μή μοί τι κακῷ νόῳ ἀντιβολήσαις ἀλλὰ σάω μὲν ταῦτα, σάω δ᾽ ἐμέ·230 σοὶ γὰρ ἐγώ γε εὔχομαι ὥς τε θεῷ καί σευ φίλα γούναθ᾽ ἱκάνω καί μοι τοῦτ᾽ ἀγόρευσον ἐτήτυμον, ὄφρ᾽ ἐῢ εἰδῶ· τίς γῆ, τίς δῆμος, τίνες ἀνέρες	“Friend, since thou art the first to whom I have come in this land, hail to thee, and mayst thou meet me with no evil mind. [230] Nay, save this treasure, and save me; for to thee do I pray, as to a god, and am come to thy dear knees. And tell me this also truly, that I may know full well. What land, what people is

ἐγγεγάασιν; ἦ πού τις νήσων εὐδείελος, ἦέ τις ἀκτὴ κεῖθ᾽ ἁλὶ κεκλιμένη ἐριβώλακος 235 ἠπείροιο;”	this? What men dwell here? Is it some clear-seen island, or a shore [235] of the deep-soiled mainland that lies resting on the sea?”

10. Theoklymenus’ supplication to Telemachus (*Od*.15,260-4 and 272-78):

Ancient Greek	English Translation
«ὦ φίλ᾽, ἐπεί σε θύοντα κιχάνω τῷδ᾽ ἐνὶ χώρῳ, 260 λίσσομ᾽ ὑπὲρ θυέων καὶ δαίμονος, αὐτὰρ ἔπειτα σῆς τ᾽ αὐτοῦ κεφαλῆς καὶ ἑταίρων, οἵ τοι ἕπονται, εἰπέ μοι εἰρομένῳ νημερτέα μηδ᾽ ἐπικεύσῃς: τίς πόθεν εἶς ἀνδρῶν; πόθι τοι πόλις ἠδὲ τοκῆες;» (..) «οὕτω τοι καὶ ἐγὼν ἐκ πατρίδος, ἄνδρα κατακτὰς ἔμφυλον: πολλοὶ δὲ κασίγνητοί τε ἔται τε Ἄργος ἀν᾽ ἱππόβοτον, μέγα δὲ κρατέουσιν Ἀχαιῶν. τῶν ὑπαλευάμενος θάνατον καὶ κῆρα μέλαιναν φεύγω, 275 ἐπεί νύ μοι αἶσα κατ᾽ ἀνθρώπους ἀλάλησθαι. ἀλλά με νηὸς ἔφεσσαι, ἐπεί σε φυγὼν ἱκέτευσα, μή με κατακτείνωσι: διωκέμεναι γὰρ	“Friend, since I find thee making burnt-offering in this place, I beseech thee by thine offerings and by the god, aye, and by thine own life and the lives of thy comrades who follow thee, tell me truly what I ask, and hide it not. Who art thou among men, and from whence? Where is thy city, and where thy parents?” (..) *[265 And wise Telemachus answered him: “Then verily, stranger, will I frankly tell thee all. Of Ithaca I am by birth, and my father is Odysseus, as sure as ever1 such a one there was; but now he has perished by a pitiful fate. Therefore have I now taken my comrades and a black ship, [270] and am come to seek tidings of my father, that has long been gone.”]* Then godlike Theoclymenus answered him: “Even so have I, too, fled from my country, for that I slew a man, one of mine own kin. And many brethren and kinsmen of his there are in horse-pasturing Argos, and mightily do they bear sway over the Achaeans. [275] It is

ὀΐω.»	to shun death and black fate at their hands that I flee, for, I ween, it is my lot to be a wanderer among men. But do thou set me on thy ship, since in my flight I have made prayer to thee, lest they utterly slay me; for methinks they are in pursuit."

11. Leodes' supplication to Odysseus (*Od*.22,312-19):

Ancient Greek	English Translation
«γουνοῦμαί σ᾽, Ὀδυσεῦ σὺ δέ μ᾽ αἴδεο καί μ᾽ ἐλέησον. οὐ γάρ πώ τινά φημι γυναικῶν ἐν μεγάροισιν εἰπεῖν οὐδέ τι ῥέξαι ἀτάσθαλον: ἀλλὰ καὶ ἄλλους παύεσκον μνηστῆρας, ὅτις τοιαῦτά 315 γε ῥέζοι. ἀλλά μοι οὐ πείθοντο κακῶν ἄπο χεῖρας ἔχεσθαι: τῷ καὶ ἀτασθαλίῃσιν ἀεικέα πότμον ἐπέσπον. αὐτὰρ ἐγὼ μετὰ τοῖσι θυοσκόος οὐδὲν ἐοργὼς κείσομαι, ὡς οὐκ ἔστι χάρις μετόπισθ᾽ εὐεργέων.»	"By thy knees I beseech thee, Odysseus, and do thou respect me and have pity. For I declare to thee that never yet have I wronged one of the women in thy halls by wanton word or deed; nay, [315] I sought to check the other wooers, when any would do such deeds. But they would not hearken to me to withhold their hands from evil, wherefore through their wanton folly they have met a cruel doom. Yet I, the soothsayer among them, that have done no wrong, shall be laid low even as they; so true is it that there is no gratitude in aftertime for good deeds done."

12. Phemius' supplication to Odysseus (*Od*.22,344-353):

Ancient Greek	English Translation
γουνοῦμαί σ᾽, Ὀδυσεῦ σὺ δέ μ᾽ αἴδεο καί μ᾽ ἐλέησον· αὐτῷ τοι μετόπισθ᾽ ἄχος ἔσσεται, εἴ 345 κεν ἀοιδὸν πέφνῃς, ὅς τε θεοῖσι καὶ	By thy knees I beseech thee, Odysseus and do thou respect me and have pity; [345] on thine own self shall sorrow come hereafter, if thou slayest the minstrel, even me, who sing to gods and

ἀνθρώποισιν ἀείδω. αὐτοδίδακτος δ᾽ εἰμί, θεὸς δέ μοι ἐν φρεσὶν οἴμας παντοίας ἐνέφυσεν ἔοικα δέ τοι παραείδειν ὥς τε θεῷ: τῷ μή με λιλαίεο δειροτομῆσαι. 350 καί κεν Τηλέμαχος τάδε γ᾽ εἴποι, σὸς φίλος υἱός, ὡς ἐγὼ οὔ τι ἑκὼν ἐς σὸν δόμον οὐδὲ χατίζων πωλεύμην μνηστῆρσιν ἀεισόμενος μετὰ δαῖτας, ἀλλὰ πολὺ πλέονες καὶ κρείσσονες ἦγον ἀνάγκῃ.	men. Self-taught am I, and the god has planted in my heart all manner of lays, and worthy am I to sing to thee as to a god; wherefore be not eager to cut my throat. [350]Aye, and Telemachus too will bear witness to this, thy dear son, how that through no will or desire of mine I was wont to resort to thy house to sing to the wooers at their feasts, but they, being far more and stronger, led me hither perforce.”

13. Medon’s supplication to Odysseus (*Od*.22,367-70)

Ancient Greek	English Translation
ὦ φίλ᾽, ἐγὼ μὲν ὅδ᾽ εἰμί, σὺ δ᾽ ἴσχεο εἰπὲ δὲ πατρὶ μή με περισθενέων δηλήσεται ὀξέϊ χαλκῷ, ἀνδρῶν μνηστήρων κεχολωμένος , οἵ οἱ ἔκειρον 370 κτήματ᾽ ἐνὶ μεγάροις, σὲ δὲ νήπιοι οὐδὲν ἔτιον.	“Friend, here I am; stay thou thy hand and bid thy father stay his, lest in the greatness of his might he harm me with the sharp bronze in his wrath against the wooers, who wasted his [370] possessions in the halls, and in their folly honored thee not at all.”

APPENDIX B: POLITENESS STRATEGIES

Positive and negative politeness strategies proposed by Brown & Levinson (1978), as found in Sifianou (1992: 36-7):

Positive Politeness (from Brown and Levinson, 1978: 107)

Claim 'common ground'

1. Notice, attend to *H* (his interests, wants, needs, goods)
2. Exaggerate (interest, approval, sympathy with *H*)
3. Intensify interest to *H*
4. Use in-group identity markers
5. Seek agreement
6. Avoid disagreement
7. Presuppose/raise/assert common ground
8. Joke

Convey that *S* and *H* are co-operators

9. Assert or presuppose *S*'s knowledge of and concern for *H*'s wants
10. Offer, promise
11. Be optimistic
12. Include both *S* and *H* in the activity
13. Give (or ask for) reasons
14. Assume or assert reciprocity

Fulfil *H*'s want (for some *X*)

15. Give gifts to *H* (goods, sympathy, understanding, co-operation).

Negative Politeness (from Brown and Levinson, 1978: 136)

Be direct

1. Be conventionally indirect

Don't presume/assume

2. Question, hedge

Don't coerce *H* (where *x* involves *H* doing *A*)
(both (1) and (2) are included here, too)

3. Be pessimistic
4. Minimize the imposition
5. Give deference

Communicate *S*'s want to not impinge on *H*

6. Apologize
7. Impersonalize *S* and *H*: Avoid the pronouns *I* and *you*
8. State the FTA as a general rule
9. Nominalize

Redress other wants of *H*'s, derivative from negative face

10. Go on record as incurring a debt, or as not indebting *H*