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Direct and Indirect Speech in the Homeric Hymn to Demeter*

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Introduction and Overview

Recent interest in the *Hymn to Demeter* has focused on two different aspects of the poem: its possible relationship to, and/or explanation of, the Mysteries at Eleusis;[1] and the issue of gender relations, primarily as exemplified by the forcible rape and marriage of Persephone to her uncle Hades with the consent of her father Zeus, but against the wishes of herself and her mother.[2] The conflict between the actions of the male gods and the behavior of their female relations, which forms the central theme of the poem, provides an unusually fertile ground both for examining the conflict between male and female perspectives and for viewing the love that exists between female family members in a positive light independent of their conflicts with their male relations.[3]

This paper will enlarge upon previous discussions of the centrality of the mother-daughter relationship of Demeter and Persephone in the *Hymn to Demeter* by examining the representation of speech acts in the poem, particularly those that appear in scenes where this relationship is prominent. The *Hymn*

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[1]For a recent summary of the interpretive problems caused by this approach, see Clay (203–4). The relation of the *Hymn* to the Mysteries at Eleusis will not be treated at any length in the present study.

[2]This is an implicit or explicit subject of much of Foley.

[3]See, for instance, the section of Foley's interpretive essay entitled "The Mother-Daughter Romance" (118–37) with Sowa's review.

consistently uses direct and indirect speech in different and complementary ways so as to emphasize the relationship of Persephone and Demeter, and more generally of mothers and daughters as opposed to their male relations, as a key theme of the poem. By "direct speech," I mean language that reproduces both the content and the expressive or subjective features of the represented utterance and is conventionally represented within quotation marks.[4] Indirect speech, by contrast, attributes the representation of the original utterance to a reporting narrator and generally provides the content but not the subjective aspect of the speech act. Moreover, the content of indirect speech is subject to the interpretation of the reporter.[5] The methods of representation I am including under the general name of "indirect speech" range in specificity from mentioning that speech has occurred without any reference to its content (which I will call "implied speech") to a word-by-word reproduction (with pronouns and verb forms changed as necessary) of what the reported speaker has said.[6]

In the *Iliad* and *Odyssey*, direct speech is used to represent the vast majority of speech acts, whereas indirect speech is confined to a very limited set of contexts in which, for various reasons, the speech act is marginal or relatively unimportant.[7] The *Hymn to Demeter*, in contrast, uses direct speech and indirect speech with comparable frequency, thus demonstrating an approach to indirect speech, and so to the broader issue of representing speech acts in narrative, that differs noticeably from that of Homeric epic. We will see not only that indirect speech is a more prominent and positive aspect of the narrative technique in the *Hymn to Demeter* than it is in the Homeric epics, but also that the representations of speech that fall under the general heading of "indirect speech" in the *Hymn* display a much greater range and flexibility than their counterparts in Homeric epic. This variety of indirect speech techniques demonstrates that in this poem, in contrast to Homeric epic, indirect speech is treated as a useful and

[4]Banfield 24 and *passim*.

[5]Banfield 62–63.

[6]Rimmon-Kenan 109–10 presents a spectrum of representations of speech ranging from "diegetic summary," which reports a speech act having occurred without further specification, to "free direct discourse," which she identifies as the typical form for "interior first-person monologues." In general, ancient literature does not display the same variety of forms of speech representation as modern fiction, but the idea of a spectrum of representations of speech acts will be useful in discussing the *Hymn to Demeter*. Most of the indirect speech discussed below can best be described as either diegetic summary or "summary, less purely diegetic" which "to some degree represents, not merely mentions, a speech event in that it names the topics of conversation."

[7]de Jong 114–18 discusses the function of indirect speech in Homeric epic.

important tool in its own right for the representation of speech. Moreover, as the last third of the paper will show, the sharp division that exists in Homeric epic between formulaic speech conclusions that are used for direct speech and the framing language used for indirect speech does not occur in the *Hymn to Demeter*.

Considerable scholarly attention has been paid to the speech act in the Homeric epics, each of which consists of approximately 50% direct speech. Indirect speech, by contrast, appears infrequently and is limited to particular kinds of situations. De Jong, in her narratological study of the *Iliad*, notes that it contains 677 examples of direct speech, 88 cases of indirect speech ("rarely longer than two verses"[8]), and 39 simple references to speech-acts (that is, where the fact of a speech act is mentioned but the content is not reported). She concludes that "indirect speech forms the exception to the rule of direct speech" in the *Iliad* and asserts that it is used 1) to summarize speeches which for various reasons are not important enough to quote directly or 2) to "incorporate speeches which belong to a period before that covered by the primary fabula [story as experienced by the characters] of the *Iliad*."[9] In Homeric epic, then, indirect speech is used to represent speech acts that are seen as marginal to the action, either thematically or chronologically. These criteria, as we shall see, cannot explain the distribution of indirect speech in the *Hymn to Demeter.* Moreover, the rarity of extended passages of indirect speech in Homeric epic demonstrates that this is not a narrative technique that is chosen and developed for its own sake. Rather, indirect speech appears in the Homeric poems when, for various reasons, direct speech is not necessary.

The *Hymn to Demeter*, unlike Homeric epic or any of the other major Homeric hymns, consistently uses both direct speech and indirect speech to represent speech acts that occur during the story. The *Hymn to Demeter* contains an appreciably smaller amount of direct speech than the Homeric epics do: it is slightly less than 40% direct speech (191 verses out of a total of 495 verses). This comparatively small proportion of direct speech does not mean there is less speech overall in the *Hymn to Demeter* than in the Homeric epics, however, if we take into account the substantial amount of indirect speech in this *Hymn*, which contains 15 direct speeches and 12 references to indirect speech. By contrast, in the *Hymn to Aphrodite* (to which the *Hymn to Demeter* is

[8]de Jong 115. All direct quotations given above are taken from 115.

[9]This may be an oversimplification of the uses of indirect speech in Homeric epic, but that question goes beyond the scope of this paper. What matters for the present argument is that direct speech appears much more often than indirect speech in the Homeric epics.

most often compared[10]) as in the Homeric epics, over half the lines render direct speech (169 verses of direct speech out of a total of 293 verses); it does not contain any indirect speech. The *Hymn to Hermes*, generally viewed as late and

Hymn (number)	Instances of direct speech; Verses of direct speech/ verses total	% direct speech	Instances of indirect speech or speech-act mentions[11]	Remarks
Demeter (II)	15 191/495	39%	12	frequent use of *indirect speech*
Aphrodite (V)	6 169/293	58%	0	last third of poem is one *speech* by Aphrodite
Hermes (IV)	20 276/580	48%	2	frequent use of *conversation*
Apollo (III)	16 171/546	31%	1	frequent use of *apostrophe* to Apollo

Table I: Speech Representations in the Major Homeric Hymns

un-Homeric,[12] is the only major *Hymn* other than the *Hymn to Aphrodite* to approach the Homeric epics in its proportion of direct speech (276 verses out of 580, or nearly half). Moreover, it is the only Homeric hymn to resemble the Homeric epics in its reliance on extended conversations in direct speech

[10]The similarity of the two hymns' vocabulary has been frequently remarked: Janko 163, in addition to noting the similarity, asserts that it has often been used as evidence that the *Hymn to Demeter* was imitating the *Hymn to Aphrodite* (citing Lenz 51 n.1 and Richardson 40–41, among others, although earlier [30] Richardson also mentions the similarity without making a judgment about the relative chronology of the two poems).

[11]Indirect speech and direct speech are fully comparable quantitatively only in terms of "instances," because indirect speech often consists only of a single word and so cannot be counted verse by verse in the same way as direct speech. Therefore, total verses of indirect speech and percentage of direct speech out of the total verses in a given hymn have not been given in this chart.

[12]E.g., Janko (133–37) and Hoekstra, who omits it entirely from his study of the Homeric hymns.

between characters as a narrative technique. Finally, in the *Hymn to Apollo*, we find just one example of indirect speech and approximately one-third direct speech (171 verses out of 546); the frequent use of direct apostrophe or address to the god by the narrator is unique to this *Hymn*. In sum, the balance of direct and indirect speech in the *Hymn to Demeter* and the different ways that the two kinds of speech are used in different episodes sharply distinguish this poem from both the other major hymns and from each of the Homeric epics. This suggests that the frequency and usage of indirect speech in the *Hymn to Demeter* is not simply "non-Homeric," but a significant characteristic in a positive way of this particular poem. As such, it merits further study.

The *Hymn to Demeter*

Richardson divides the *Hymn* into three main sections: the abduction of Persephone and Demeter's search for her (1–90); Demeter at the house of Celeus (91–304); and the famine, return of Persephone, and institution of the Mysteries (305–489).[13] Each of these episodes uses indirect speech in a different way, but in all three sections direct speech appears in connection with episodes where a mother-child relationship is primary. Usually, this is the relationship between Demeter and Persephone, but Demeter also assumes a maternal role toward Demophoon in the Eleusis episode.[14] The subjective/expressive power of direct speech correlates with points in the poem where Demeter's role as a mother or mother-figure is central, thereby emphasizing this role as a major theme of the poem. Conversely, the specific properties of indirect speech are exploited to create distancing effects of various kinds.

Abduction and Search

In the first part of the *Hymn*, the cries of Persephone as she is being abducted by Hades and her subsequent prayer to the elements constitute speech, or strongly imply speech, but the narrator does not reproduce the words of what she says. When Hades first seizes her, she cries aloud to Zeus, but neither he nor anyone else hears her plea except for Hecate and Helius (21–27):

> κεκλομένη πατέρα Κρονίδην ὕπατον καὶ ἄριστον.
> οὐδέ τις ἀθανάτων οὐδὲ θνητῶν ἀνθρώπων
> ἤκουσεν φωνῆς, οὐδ' ἀγλαόκαρποι ἐλαῖαι·
> εἰ μὴ Περσαίου θυγάτηρ ἁταλὰ φρονέουσα

[13]Richardson 1–3 as well as Clay 207. The text used for the *Hymn to Demeter* is Allen 1912/1983.

[14]Indeed, Clay 226 suggests that Demeter's actions toward Demophoon are an attempt to compensate for the theft of her own child.

ἄϊεν ἐξ ἄντρου Ἑκάτη λιπαροκρήδεμνος,
Ἠέλιός τε ἄναξ Ὑπερίονος ἀγλαὸς υἱός,
κούρης κεκλομένης πατέρα Κρονίδην· ὁ δὲ νόσφιν ...

... calling father Cronides highest and best.
But no one among immortals or mortal men
heard her voice, nor did the olive trees with gleaming fruit,
except the daughter of Persaeus, who was tenderly inclined,
heard from a cave, Hecate of the shining veil,
and lord Helius, the splendid son of Hyperion, heard
the maiden calling father Cronides. But he was far away ...

Both φωνῆς and κεκλομένης are associated with articulated vocal sound rather than simply shouts or cries, and it is clear from 21 and 27 that Persephone is requesting help from her father in particular with her calls. Therefore, she must have addressed him by name in some way. Nevertheless, no words are mentioned in connection with her attempt to gain assistance. Only the fact of speech is reported in the narrative.

Here, Persephone is portrayed as a captive young girl powerless to prevent her own abduction. When she appeals to one of her parents to help her, it is her father, not her mother, whom she addresses. Her appeal is not only unsuccessful but almost entirely unheard. The narrative reproduces both the powerlessness of the speaker and the ineffectiveness of her cry for help by rendering it with implied speech rather than a more detailed representation. The characters who do hear Persephone's appeal are described with multi-word patronymics, emphasizing the parental connections of each; moreover, the passage identifying these two deities concludes with a ring composition that repeats the expression "calling on father Cronides" (21 and 27). This repetition emphasizes the parent-child relationship between Persephone and Zeus, it reminds the audience of her distance from her father and his lack of response to her plight, and it contrasts father Zeus' non-responsiveness and distance from his child to the reactions of Hecate and Helius. This non-responsiveness contrasts with the behavior of Demeter, Persephone's mother, when she comes to learn of the rape and kidnap of her daughter, effectively setting up the different perspectives of the father and mother toward their daughter's fate.

After her capture, Persephone prays to the earth, the sky, and the sea in hopes of being released (34 λεῦσσε θεά). Her cries echo throughout the world, and this time Demeter hears her daughter (38–39):

ἤχησαν δ' ὀρέων κορυφαὶ καὶ βένθεα πόντου
φωνῇ ὑπ' ἀθανάτῃ, τῆς δ' ἔκλυε πότνια μήτηρ.

> The mountains' tops and the depths of the sea echoed
> with an immortal voice, and the lady mother heard her (or
> heard it [her voice]).

Here, as with Persephone's initial appeal to Zeus for help, the narrative depicts her lack of control over what is happening by representing only the fact of her speech rather than details of its content, using the same word φωνή for her cries. However, her mother, in contrast to her father, does hear her, and the remainder of the first section of the poem describes Demeter's search for the missing girl.

After Persephone disappears, Demeter wanders the earth for nine days in search of information, but gods, mortals, and even birds refuse to tell her what has happened to Persephone. Demeter's requests for information from these silent non-informants are not reported, and their refusal to tell her what happened is described briefly and concisely (e.g., 44–45 τῇ δ᾽ οὔ τις ἐτήτυμα μυθήσασθαι / ἤθελεν). In contrast, Demeter's encounters with Hecate and Helius as she searches for news of her daughter all include direct speech. Demeter, although the seeker of information, initially does not control the process of her information-gathering: Hecate is the subject of the sentence describing their meeting (52 ἤντετό οἱ [sc. Demeter] Ἑκάτη) and she, rather than Demeter, is the only identified speaker here. As it turns out, Hecate herself is not in a position to provide definite information, but only to ask further questions (53–60):

> καί ῥά οἱ ἀγγελέουσα ἔπος φάτο φώνησέν τε·
> πότνια Δημήτηρ ὡρηφόρε ἀγλαόδωρε
> τίς θεῶν οὐρανίων ἠὲ θνητῶν ἀνθρώπων
> ἥρπασε Περσεφόνην καὶ σὸν φίλον ἤκαχε θυμόν;
> φωνῆς γὰρ ἤκουσ᾽, ἀτὰρ οὐκ ἴδον ὀφθαλμοῖσιν
> ὅς τις ἔην· σοὶ δ᾽ ὦκα λέγω νημερτέα πάντα.
> ὣς ἄρ᾽ ἔφη Ἑκάτη· τὴν δ᾽ οὐκ ἠμείβετο μύθῳ
> Ῥείης ἠϋκόμου θυγάτηρ ...
>
> And, in order to give her a message, she spoke a word and said:
> "Mistress Demeter, season-bringer with splendid gifts,
> who among heavenly gods or mortal men
> snatched Persephone and grieved your dear heart?
> for I heard a voice, but I did not see with my eyes
> who it was. To you I tell the whole truth immediately."
> Thus Hecate spoke, but the daughter of beautiful-haired Rhea
> did not answer her with a speech ...

Here Demeter is still silenced by her grief for her missing daughter and her inability to gain any information about her. Hecate, as the first being Demeter has met who is willing to help her find her daughter, receives prominence and

emotional expressiveness because she is quoted directly (e.g., 55–56 τίς ... ἥρπασε Περσεφόνην καὶ σὸν φίλον ἤκαχε θυμόν). Here the adjectives σόν and φίλον give an emotional depth and immediacy to Hecate's question to the grieving and bereaved mother that would not appear if the same information were reported in indirect speech. In fact σόν, a second person form, is impossible in indirect speech.[15] Indeed, this first positive step toward news about Persephone is the first example of direct speech in the poem. However, because Hecate has not seen what happened, she is unable to tell Demeter who has taken Persephone.

Hecate's information, however limited, encourages Demeter to continue her search: rather than replying to Hecate, Demeter immediately sets off with her in search of further news (59–61). When they meet Helius shortly afterwards, Demeter herself takes the initiative in addressing him. The narrative quotes her speech to him at some length (64–73). Her speech, like Hecate's, realizes the expressive potential of directly quoted speech with both a direct appeal to Helius and an emotional description of the missing girl (64–67):

> Ἠέλι᾽ αἴδεσσαί με θεὰν σύ περ, εἴ ποτε δή σευ
> ἢ ἔπεϊ ἢ ἔργῳ κραδίην καὶ θυμὸν ἴηνα.
> κούρην τὴν ἔτεκον γλυκερὸν θάλος εἴδεϊ κυδρὴν
> τῆς ἁδινὴν ὄπ᾽ ἄκουσα ...
>
> Helius, respect me, a goddess, if ever
> I pleased you in heart and spirit with either word or deed.
> A daughter whom I bore, a sweet shoot noble in form
> whose sweet voice I heard ...

At the moment when Demeter is seeking information about her daughter from a source likely to know something definite, the narrator renders her appeal to Helius with the emotive and expressive force that only direct speech can convey. Moreover, this expressive force focuses on the dearness of Persephone as a daughter. Both the use of direct speech to represent this particular speech—when as we have seen direct speech has been used sparingly in the poem so far—and the content of the speech itself demonstrate that direct speech is used to dramatize the importance of the mother-daughter tie between Demeter and Persephone.

When Helius answers, he begins by saying that he pities the grieving mother (76–77 δὴ γὰρ μέγα ἄζομαι ἠδ᾽ ἐλεαίρω / ἀχνυμένην περὶ παιδὶ τανυσφύρῳ). Next, he tells Demeter that Zeus is responsible, having given

[15]Banfield 113–14.

Persephone to his brother Hades as his wife (78–81). Finally, Helius tells her to cease her grief and not to be angry, because her daughter has received a fine husband by the transaction (82–87):

> ἀλλὰ θεὰ κατάπαυε μέγαν γόον· οὐδέ τι σὲ χρὴ
> μὰψ αὔτως ἄπλητον ἔχειν χόλον· οὔ τοι ἀεικὴς
> γαμβρὸς ἐν ἀθανάτοις πολυσημάντωρ Ἀϊδωνεὺς
> αὐτοκασίγνητος καὶ ὁμόσπορος· ἀμφὶ δὲ τιμὴν
> ἔλλαχεν ὡς τὰ πρῶτα διάτριχα δασμὸς ἐτύχθη·
> τοῖς μεταναιετάει τῶν ἔλλαχε κοίρανος εἶναι.
>
> But goddess, stop your great grief. It is not at all necessary for you
> to cherish insatiable anger so pointlessly. For not at all unsuitable
> a son-in-law among the immortals is Hades, ruling over many
> and own brother and of the same seed.[16] As far as honor is concerned,
> he got his when the first division of spoil into thirds was fashioned.
> He dwells among those over whom it fell to his lot to be lord.

The focus of the male god Helius, unlike that of either Hecate or Demeter, is on the nobility of the bridegroom, and he refers to the involuntary nature of the wedding on the part of the bride only with the participle ἁρπάξας at 81. For him, Demeter's grief is a reason to tell her where her daughter is, but he criticizes rather than encourages the grief itself. Indeed, Helius' criticism of the mother's grief and anger constitutes fully half of the speech after he has given Demeter the information she wanted. He begins this section of his speech with an imperative in 82 (κατάπαυε); direct commands like this one are not admitted in indirect speech. Thus, this direct speech dramatizes the difference in perspective between the males of the poem and the females about the grief that Demeter experiences when her daughter is kidnapped. Hecate focuses on the mother's grief at being separated from her daughter; Helius, on the other hand, tells the mother rather peremptorily not to grieve, since her daughter has acquired a fine husband. We have already seen a similar difference in perspective when Persephone cries for help upon being abducted, and her mother and father respond quite differently to her appeals. Such a difference in perspective between males and females will also emerge from speeches later in the *Hymn*.

After Demeter learns the truth from Helius, the section of the poem that describes her quest for information about her daughter ends. In the first part of this section, as we saw, the victimized and powerless Persephone does not have a

[16]The epithets αὐτοκασίγνητος and ὁμόσπορος are generally taken to indicate Hades' relationship to Zeus (see, e.g., Foley 6), but in the context of a direct address to Demeter they could also refer to Hades' relationship to the goddess herself.

"voice" in the narrative insofar as her cries for help have no words. Instead, the narrative restricts the speaking ability of the captured Persephone to bare mentions of her speech, and in so doing illustrates her powerlessness. The two gods who have been witnesses to Persephone's disappearance, on the other hand, do have the use of their voices, which are directly quoted in the narrative. Demeter is initially completely silent. As she gains information about her daughter, however, she participates in a conversation with Hecate (though not speaking herself), and then addresses Helius directly. Her increasing ability to converse parallels her increasing access to information about the fate of her daughter, highlighting the importance of the missing Persephone to Demeter herself.

Demeter at the House of Celeus

The second section of the *Hymn* is the longest of the three, and is also the only one that includes mortal characters. After learning the sad truth of her daughter's fate, Demeter wanders disconsolate and disguised, speaking to no one until she reaches Eleusis (91–97). There, in the guise of an old woman, she sits down beside a well, where she meets Celeus' daughters (98–112). She and the daughters exchange greetings and information about themselves in the manner of strangers in Homeric epic.[17] The daughters ask Demeter who she is (113–17), Demeter tells a tale of her supposed abduction from Crete (119–44, with a lacuna after 137),[18] and Callidice invites Demeter to the house of Celeus (147–68). This episode, unlike Demeter's contacts with Helius and Hecate in the first part of the poem, has the form of a conversation. That is, Demeter and the daughters exchange several speeches, and no plot detail appears between them.

A recent article discusses this initial meeting between Demeter and the daughters of Celeus in the context of a study of the status of old women in Greece.[19] After the daughters greet Demeter and express surprise that an old woman is alone and outside the confines of a city or a house (113–17), she tells them her lying tale of having been abducted from Crete (120–34). The upshot of Demeter's speech, as Pratt points out, is not a request for hospitality, but a request for employment as nurse to the family's children and as general household helper (137–44).[20] In other words, when she meets Celeus' daughters, Demeter envisions her stay with the family as a professional exercise in nurturing the

[17]Reece 12–13 discusses these initial stages of the arrival of a stranger.

[18]For similarities between Demeter's tale—and indeed her experiences generally—to those of Odysseus in the *Odyssey*, see Lord 185–89.

[19]Pratt.

[20]Pratt 44.

family's children. She is not literally the mother of any such children, of course, but she describes herself engaging in the basic maternal act of nursing a child (141–42):

> καί κεν παῖδα νεογνὸν ἐν ἀγκοίνῃσιν ἔχουσα
> καλὰ τιθηνοίμην
>
> And perhaps, holding a newborn child in my folded arms,
> I might nurse him well

The daughters, with Callidice as their representative, describe their family and mention their young brother, who does indeed need a nurse (147–68). The relationship that emerges from this conversation between the aged Demeter and the much younger daughters is the maternal one of nurse and nursling's siblings. This parallels and reinforces Demeter's importance as the actual mother of Persephone throughout the *Hymn*. Moreover, this nurturing, maternal relationship contrasts with the more conventional host-guest relationship that is depicted between Metaneira and Demeter when Demeter enters the palace.[21]

After this opening conversation between Demeter and the daughters of Celeus, a passage without direct speech follows. The daughters finish their business at the well and Demeter arrives at the house (169–90). Metaneira asks the guest to sit down (191) but the guest refuses to do so (192–94). Then Iambe cheers the downcast goddess (195–205), and Metaneira offers her wine (206) but she refuses it (207), saying that it is not right for her to drink wine and she prefers a drink whose recipe she describes to Metaneira (207–9). Sitting down and eating are as much a part of hospitality practices as questioning the guest about his or her identity,[22] yet, unlike the initial meeting between Demeter and the daughters of Celeus, Demeter's arrival at the house contains no direct speech.[23] Several times in this section the narrative either implies speech

[21]Ovid evidently saw a maternal relationship here: his version of the meeting of Demeter and the daughters of Celeus in *Fasti* 4 explicitly brings out both the maternal nature of the connection between Demeter and the daughters and the effect that this connection has on Demeter (513–14 *'mater!' ait virgo (mota est dea nomine matris) / 'quid facis in solis incomitata locis?'*). I am grateful to Cynthia Damon for bringing this passage to my attention.

[22]See Richardson 205–11 on the typical hospitality elements this scene contains and their use in this passage.

[23]Richardson ad loc. attributes the lack of direct speech at 172–73 to a desire to avoid delaying the narrative. His words are worth quoting because of the assumption they make about the hymns (202): "the poet of the *Hymn*, in contrast to *normal epic procedure*

(Iambe's efforts, which result in Demeter laughing[24]) or explicitly mentions it (191 ἄνωγεν, of Metaneira asking Demeter to sit down; 207 ἔφασκε, Demeter refuses wine; 208 ἄνωγε, her instructions for preparing a κυκεών).[25] Several factors lie behind the switch to indirect speech in this section of the Eleusis episode. The characters who are conversing are all the same age, and Demeter is now treated as a guest rather than as a potential employee.[26] So there is no evocation of Demeter as a mother figure, as there was in the conversation between Demeter and the daughters of the household when they were discussing her role as a possible nurse. Moreover, as I will now argue, the lack of direct speech in this scene gives greater impact to the direct speech in the Demophoon section of the episode.

The association between mothers' attachment to their children and direct speech emerges strongly in the Demophoon section of the *Hymn*. Many scholars have regarded this part of the story as central to the understanding of the *Hymn* as a whole.[27] It encompasses many of the principal motifs of the *Hymn*, such as the contrast between divine and mortal and the relationship of children to their mothers, and it concludes with Demeter's instructions to the Eleusinians about constructing a temple for herself (256–74). Given the presence of these key

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[emphasis mine], avoids two passages of direct speech here, which would delay his narrative."

[24]Richardson 213–23, where Iambe's actions are assumed to include speech. Richardson connects the lack of direct quotation for Iambe's jests with their probable "indecency" (222), suggesting that "the poet of the *Hymn* treats the subject with the proper epic decorum." Clay has a similar view (233). Càssola ad loc. (vv. 195–203) sees a connection between Iambe and iambic poetry.

[25]Clay 233 attributes the indirect discourse in this passage to the fact that "myth and cult momentarily coalesce" at this point. This explanation is satisfactory for this particular passage, but does not take into account larger patterns of direct vs. indirect discourse in the *Hymn* as a whole. When she states that "the return to epic narration is signaled by the return of direct discourse" after this section (236), it is unclear what is meant by "epic narration."

[26]See below for the typical elements of a hospitality scene that appear in this section of the poem.

[27]Richardson 24 suggests that the position of this episode in the *Hymn* is connected with its status as a "part of the preliminary ritual [of the Eleusinian mysteries]." Segal 152–55 connects the Demophoon episode with the divine associations of fragrance. Clay 226–28 describes Demeter's actions as an attempted counter-theft of a child to balance the kidnapping of Persephone. Parker 8–9 calls the Demophoon episode "the central uncertainty in the interpretation of the *Hymn*."

motifs in the episode, on one level it is not surprising that it should feature direct speech highlighting dramatically and thematically important points. Yet this method of speech representation assumes an added significance if we consider the Demophoon episode in the context of the episodes that fall on either side of it. These are Demeter's arrival at the palace, and the assembly and temple-building of the Eleusinians after Demeter has repudiated her attempt to make Demophoon immortal. The adjacent episodes use only indirect speech, although both refer to acts of speaking. The Demophoon episode, on the other hand, contains only direct speech and no reference of any kind to speech outside of the quoted words of the characters. The variation in how speech is represented in these three scenes strengthens the emphatic and expressive effect of direct speeches in the Demophoon episode, the only episode of the second section of the poem where the relationship of parent and child is clearly and consistently central.

If we look closely at the first pair of direct speeches in the Demophoon section of the middle third of the *Hymn*, they suggest that in some sense this scene, rather than the arrival of Demeter at the house of Celeus, is the beginning of the acquaintance between her and Demophoon's mother Metaneira. Metaneira addresses Demeter with χαῖρε γύναι (213), an expression of greeting rather than of opening a conversation with a guest who has already entered the house and received hospitality.[28] Metaneira now goes on to ask Demeter to nurse her son, and to promise the goddess payment for her services if the boy reaches adulthood (214–23). Demeter uses a very similar expression of greeting when she agrees to Metaneira's suggestion (225 καὶ σὺ γύναι μάλα χαῖρε). She, too, has already spoken to the person whom she is now addressing as if they had just been introduced: she has just given Metaneira instructions for preparing a κυκεών (207–9). Thus, the narrative presents the exchange about Demophoon in direct speech, but depicts the initial scene of hospitality between Metaneira and the disguised Demeter indirectly. By doing so, it suggests that the Demophoon episode—rather than Demeter's acquaintance with the older family members or the building of her temple—is the central event of her ξεινία among the Eleusinians.

Demeter now nurses her charge and sets about making him immortal (231–41), but is seen by Metaneira, who, afraid for her child's safety, wails aloud at the guest's unaccountable behavior (248–49):

[28]Compare *Od*. 1.123, when Telemachus greets Athena on her first arrival at the palace on Ithaca with the words χαῖρε, ξεῖνε. See Reece 20 on this expression of greeting as an element of a typical hospitality scene.

> Τέκνον Δημοφόων ξείνη σε πυρὶ ἔνι πολλῷ
> κρύπτει, ἐμοὶ δὲ γόον καὶ κήδεα λυγρὰ τίθησιν.
>
> Child Demophoon, the guest is hiding you in much fire,
> and she causes me lamentation and terrible care.

Demeter, enraged by the interference (251–54), now utters the final direct speech in this section of the *Hymn*, ending her association with Demophoon and his family. She berates mortals for their foolishness and Metaneira in particular (256–64), describing Demophoon's lost chance at immortality. Instead of immortality, the Eleusinians will get war (265–67). Finally, she orders the people of Eleusis—although she is speaking to Metaneira alone—to build her a temple and promises to establish rites for herself that will be held there (270–74). After Demeter's epiphany and departure (275–81) and the consequent distress of the household (281–91), the business of building Demeter's temple begins. This concludes the Eleusinian section of the *Hymn*.

Like Demeter's initial reception at the palace of Celeus (171–210), the final scene featuring the Eleusinians contains no direct speech but refers explicitly to speech on several occasions. After Demeter leaves, the family tells Celeus what has been happening (294–95):

> ... Κελεῷ νημερτέα μυθήσαντο,
> ὡς ἐπέτελλε θεὰ καλλιστέφανος Δημήτηρ.
>
> They reported accurately to Celeus,
> as Demeter the beautiful-crowned goddess ordered.

Some scholars attribute the lack of repetition in passages like this (as compared to what Homeric epic would be likely to do in a similar context) to the more concise style of hymns.[29] This is no doubt part of the explanation, but sometimes important elements of the *Hymn* are repeated, most notably the abduction in Persephone's speech to her mother at the end of the *Hymn*, an event which the narrator has already described in detail at the beginning of the poem. Moreover, in light of the patterns that differences between direct and indirect speech have created earlier in the poem, it seems unwarranted to rule out a similar kind of effect here. At this point in the *Hymn*, there is no repetition of what the audience already knows, but that does not mean that it is never important to revisit events, or that a desire to avoid repetition is a complete explanation for the use of indirect rather than direct speech.

[29]On comparative lack of repetition in the Homeric hymns, see, e.g., Segal 110. On the expansion aesthetic and Homeric speech acts, see Martin 206–31.

After Celeus learns of Demeter's visit and her instructions to his city, he holds an assembly and gives orders about building the temple (296–98). In this context, another departure from the "norms" of speech representation in Homeric epic appears: an expression that in the *Iliad* and *Odyssey* concludes direct speech here concludes *indirect* speech (296–99):

> αὐτὰρ ὅ γ᾽ εἰς ἀγορὴν καλέσας πολυπείρονα λαὸν
> ἤνωγ᾽ ἠὐκόμῳ Δημήτερι πίονα νηὸν
> ποιῆσαι καὶ βωμὸν ἐπὶ προὔχοντι κολωνῷ.
> οἱ δὲ μάλ᾽ αἶψ᾽ **ἐπίθοντο καὶ ἔκλυον** αὐδήσαντος ...
>
> But after he called the numerous people into the agora,
> he commanded them to make a rich temple for beautiful-haired
> Demeter and an altar on a prominent hill.
> And straightaway they **obeyed and listened** to him, when he had spoken ...

This representation of Celeus' speech act notes the key points that he made without reproducing the exact words that he used either directly or indirectly. Nevertheless, his commands end as though words had been given. The Homeric formula ὣς ἔφαθ᾽, οἱ δ᾽ ἄρα τοῦ μάλα μὲν κλύον ἠδὲ πίθοντο (or ἠδ᾽ ἐπίθοντο) shares with line 299 of the *Hymn* the pairing of two verbs of response (κλύω and πείθομαι), as well as the adverb μάλα and the genitive construction of the person heard. This full-verse formula appears 13 times in the Homeric epics as a conclusion to direct speech. Thus, the language of the speech conclusion in line 299 uses a pattern to conclude a reported speech which is very similar to one that, in Homeric epic, occurs exclusively after direct speech.

As we have seen, indirect speech in the *Hymn to Demeter* has its own positive role to play in the construction of the narrative; it is not simply a fall-back for times when direct speech is not necessary, as de Jong has shown is the case with indirect speech in Homeric epic. In fact, the *Hymn* differs from Homeric epic in that indirect speech as a narrative technique is not subordinate or inferior to direct speech. Direct speech and indirect speech in the *Hymn* are treated as complementary representations of the speech act that have comparable status and importance. One demonstration of this comparable status is that *either* direct or indirect speech can be followed with formulaic speech conclusions that in Homeric epic are reserved for the preferred speech representation, namely direct speech. However, such "comparable status and importance" does not mean that these two methods of speech representation have identical narrative functions and properties: although indirect speech can be followed by Homeric formulas for concluding direct speech, such conclusions are not always used. Moreover, the ubiquitous Homeric formulas for introducing direct speech never appear in

the *Hymn* in connection with an indirect speech, although they do regularly precede direct speeches in the poem.[30]

Famine and Return of Persephone

The final section of the *Hymn* focuses on the famine that Demeter causes, the return of Persephone, and the institution of the Mysteries. Many scholars have commented on the absence of any direct speeches by Zeus in the *Hymn*.[31] This has generally been attributed to the dignity and reserve with which the gods are represented in this poem.[32] Such a formulation is accurate as far as it goes. However, in light of the pervasive contrast in the poem between the emotionally involved mother Demeter and the distant and uninvolved father Zeus, it seems probable that Zeus is so represented not simply because he is a god, but as part of the depiction of his behavior as a father. This more satisfactorily explains the contrast between this *Hymn* and others in which Zeus does speak directly, and links his representation in this *Hymn* to one of the main aspects of the story. It also explains why Zeus or a group of which he is a member never speaks directly, but other gods do.

This phenomenon is particularly noticeable in the last portion of the *Hymn to Demeter*, in which three gods are sent to Demeter as messengers of Zeus. In all three cases, the narrative gives Zeus' instructions to the departing messenger in indirect speech. This indirect speech then concludes with language that in Homeric epic always follows direct speech. When the god in question relays the message, however, it is quoted directly.

At the beginning of the final movement of the *Hymn*, Zeus sends Iris to Demeter to call her to Olympus. Both his original command and the ensuing discussion on Olympus are represented in indirect speech. Iris makes the only direct speech in this section of the *Hymn* when she gives Zeus' message to Demeter (314–17, 320–24):

[30]E.g., Metaneira's first speech to Demeter (213–23) is introduced by the verse τῇσι δὲ μύθων ἦρχεν ἐύζωνος Μετάνειρα (212), and between her speech and Demeter's reply (225–30), we have τὴν δ' αὖτε προσέειπεν ἐϋστέφανος Δημήτηρ (224).

[31]E.g., Clay 248.

[32]Both Richardson and Clay 248 consider the absence of direct speech by Zeus a way of making him more distant and remote from the action. Compare this to the portrayal of Zeus in the *Hymn to Hermes*, where he speaks directly and where the overall tone of the poem has generally been considered much less elevated than in the other hymns. Graefe has an extensive discussion of the humorous tone of this *Hymn*.

Ἶριν δὲ πρῶτον χρυσόπτερον ὦρσε καλέσσαι [sc. Zeus]
Δήμητρ᾽ ἠΰκομον πολυήρατον εἶδος ἔχουσαν.
ὣς ἔφαθ᾽· ἡ δὲ Ζηνὶ κελαινεφέϊ Κρονίωνι
πείθετο ...

καί μιν φωνήσασ᾽ ἔπεα πτερόεντα προσηύδα·
Δήμητερ καλέει σε πατὴρ Ζεὺς ἄφθιτα εἰδὼς
ἐλθέμεναι μετὰ φῦλα θεῶν αἰειγενετάων.
ἀλλ᾽ ἴθι, μηδ᾽ ἀτέλεστον ἐμὸν ἔπος ἐκ Διὸς ἔστω.
ὣς φάτο λισσομένη· τῆς δ᾽ οὐκ ἐπεπείθετο θυμός.

First he roused Iris the golden-winged to call
beautiful-haired Demeter, who has a lovely form.
Thus he spoke. And she obeyed Zeus the god of the black cloud,
son of Cronus ...

And having addressed her, she spoke winged words:
"Demeter, father Zeus who knows imperishable things calls you
to come among the ranks of immortal gods.
Come along, do not let my speech from Zeus be without result."
Thus she spoke, making entreaty. But her spirit was not persuaded.

The language that concludes these two passages is nearly identical,[33] and yet one is in indirect and one is in direct speech. The shared formula suggests that, while indirect and direct speech have contrasting functions in the *Hymn to Demeter*, they also have an underlying parity as modes of speech representation that is not found in the Homeric epics.

The assembly on Olympus, an occasion for many famous discussions in the *Iliad* and the *Odyssey*,[34] comprises just ten verses (325–34) and no direct speech. The various promises that the gods make to Demeter if she will relent towards humanity are not reported in great detail (326–28). Indeed, the failure of any offer to placate Demeter receives at least as much attention as the offers themselves (329–34):

ἀλλ᾽ οὔ τις πεῖσαι δύνατο φρένας οὐδὲ νόημα
θυμῷ χωομένης, στερεῶς δ᾽ ἠναίνετο μύθους.
οὐ μὲν γάρ ποτ᾽ ἔφασκε θυώδεος Οὐλύμποιο
πρίν γ᾽ ἐπιβήσεσθαι, οὐ πρὶν γῆς καρπὸν ἀνήσειν,

[33]Richardson 41 and 261 notes that the expression ὣς (ἔ)φατ(ο) following indirect speech does not occur in Homeric epic. The *Iliad* and *Odyssey* always use this phrase either after a direct speech or inside a speech made by a character.

[34]Both poems feature a divine assembly at or near the beginning, for example.

πρὶν ἴδοι ὀφθαλμοῖσιν ἑὴν εὐώπιδα κούρην.
αὐτὰρ ἐπεὶ τό γ᾽ ἄκουσε βαρύκτυπος εὐρύοπα Ζεὺς ...

But no one was able to persuade the spirit or the mind
of her who was angered in her heart, and she harshly rejected their speeches.
For she said that she would never mount upon fragrant Olympus
again, nor would she send up fruit from the earth again,
until she saw with her eyes her own beautiful daughter.
But when loud-thundering far-seeing Zeus heard this ...

This is the only example of indirect speech in the *Hymn* that goes beyond a simple mention of the speech act and its main point. Furthermore, the repetition of πρίν suggests the emotion of Demeter as she emphatically refuses to lift the famine unless she sees her own daughter again with her eyes. The anaphora and the possessive pronoun reflect the expressive capacity of direct speech as closely as indirect speech can.[35] Thus, unlike other examples of indirect speech in the *Hymn*, this one contributes to the characterization of the speaker and the expressive quality of the scene almost as much as if it were a direct speech. Significantly, this unique representation occurs in a speech whose topic is the love of Demeter for her daughter. Here we see an intersection between the importance of the mother-daughter relationship to Demeter and the varied and subtle approach to representing speech that occurs throughout the *Hymn to Demeter*: the sole example of the most expressive variety of indirect speech occurs in a spot where the narrative simultaneously depicts both the thematic importance of this mother's love for her child and the distance that consistently exists in the poem between Zeus and the events that befall Persephone.

Thus, while maintaining a general sense of detachment concerning the divine assembly, the narrator contrives to give Demeter, as a wounded and grieving mother, a vividness and immediacy that the other gods lack. Furthermore, Demeter's "speech" concludes with a verse that is found as a speech concluding formula (that is, for direct speech only) in the Homeric epics. αὐτὰρ ἐπεὶ τό γ᾽ ἄκουσε appears six times, followed after ἄκουσε by various name/epithet combinations.[36] We saw above that verse 299, which follows

[35]This is the only instance of direct speech in the *Hymn* that falls into Rimmon-Kenan's category "indirect discourse, mimetic to some degree" (109), the classification of indirect speech that she locates closest to direct speech (her next classification is "free indirect discourse", a classification which includes aspects of both indirect and direct speech).

[36]*Il*. 20.318, 21.377, 23.161; *Od*. 8.446, 13.159, 15.92. For this noun-epithet formula for Zeus, see Gaisser 118–19.

indirect speech, is similar to one formulaic conclusion for direct speech in Homeric epic; verse 334 is identical to another one. Again, the formula heightens the sense that this particular speech of Demeter is a sort of "virtual" direct speech within the larger context of a scene composed of indirect speech. Moreover, the use of an expansive, expressive technique like anaphora in an indirect speech demonstrates that indirect speech in the *Hymn to Demeter* is not simply a result of the absence of the Homeric expansion esthetic. The range of different approaches to indirect speech in this poem clearly shows that indirect speech has its own interest and importance as a narrative technique in a way that distinguishes this poem from the Homeric epics.

This particularly vivid and lengthy example of indirect speech, in fact, has the intended effect: Zeus sends Hermes to Hades to tell him to release Persephone. Indeed, the unusual length and detail of the speech are connected not only to the expressive portrayal of Demeter as a grieving mother, but to the success of the grieving mother in opposing the plans of the distant and disinterested father. In the next stage of the action, Hermes is quoted directly but Zeus' original instructions to him are not. As Iris did earlier, so Hermes responds to Zeus' reported instructions to him in a formula that appears in Homeric epic only after direct speech (340 Ἑρμῆς δ' οὐκ ἀπίθησεν[37]). Unlike the speech of Iris to Demeter, which results simply in Demeter following her instructions, Hermes' announcement to Hades that he must let Persephone go (347–56) elicits a verbal response from Hades. Hermes' announcement focuses mainly on the anger of Persephone's mother at her daughter's disappearance. While Hades then tells Persephone that she is free to return to her mother (360–61), he pleads his own case as a bridegroom by reminding her of his kinship with Zeus and the honors she will receive as his wife (362–69).

Persephone chooses to return to her mother in spite of these blandishments, and so the mother-daughter bond wins out over the marriage bond between husband and wife. Before Persephone actually departs with Hermes, however, Hades gives her the pomegranate seed that binds her to the underworld (371–74). As she reaches the upper world (385ff.), the text of the poem becomes unreliable due to a tear in this page of the one MS that contains the *Hymn*.[38] A vocative τέκνον (393) and an imperative ἐξαύδα (394) clearly indicate that

[37]Compare the Homeric formula ὣς ἔφατ', οὐδ' ἀπίθησε [name / epithet], which commonly appears in the *Iliad* and *Odyssey* after passages of direct speech but not after indirect speech.

[38]Allen, Halliday, and Sikes xxi–xxii.

Demeter asks Persephone to tell her what has been happening since she was abducted, although the lacuna makes the exact language of her speech uncertain.

Persephone's answer (406–33) is the longest speech in the *Hymn* and also one of the few examples of repetition of material.[39] Although it is not the last speech in the *Hymn*, in combination with the preceding speech of Demeter, it is the last directly-reported exchange of speeches between two characters. In contrast to the voiceless Persephone of the first section of the poem, here the young goddess not only has a voice, but has (nearly) the last word in the *Hymn* as a whole. Whereas the narrator describes her abduction when it actually happens, and portrays her cries for help as ineffective, by the end of the poem she can tell her own story.[40] Just as Persephone regains her good humor and her voice with this speech, so she and her mother put their grief and their separation behind them with the exchange in which this speech occurs. The exchange heals the rift that started when Persephone was abducted at the beginning of the poem, resolving (at least for the time being) one of the driving issues of the *Hymn*, namely the separation of mother and child.

Thus, the final exchange of direct speech in the *Hymn* resolves the situation that began it, namely the abduction of Persephone and the consequent grief that afflicted both mother and child. The very last speech belongs to Rhea, who acts as the third of Zeus' divine messengers (441–47). The conclusion to Zeus' reported instructions (448 ὣς ἔφατ᾽· οὐδ᾽ ἀπίθησε θεὰ Διὸς ἀγγελιάων) resembles those for both Iris and Hermes and follows a pattern that is regularly attested for direct speech in the *Iliad* and *Odyssey*. The speech of Rhea at 460–69 (and Rhea, we may note, is Demeter's mother and the only god of the three messengers who is not normally a messenger[41]) resolves a larger issue of the

[39]Richardson 286: "Persephone's speech contains a recapitulation (417–32) of the narratives of *Dem*. 340–74 and 5–20, expanded by a catalogue of her companions at the Rape (418–24). Such repetition and expansion is a normal feature of epic. In general the *Hymn* avoids such lengthy repetitions." See also Segal 130, which discusses the differences between Persephone's version of events and the narrator's, and Perkins *passim*.

[40]In the context of a narrative poem, the ability to tell one's own story is surely a form of power. Similarly, Perkins argues that Persephone's re-interpretation of her own experiences—that is, her lie about what happened regarding the pomegranate—"marks Persephone's change of status from child to adult" (136).

[41]Foley is troubled by this apparent example of blurring the lines of gender conflict, which she sees as central to the poem's message (105 n. 78). If we instead view the mother-child relationship as central, the supposed problem of the female Rhea appearing as the male Zeus' messenger disappears.

Hymn, namely the redistribution of divine τιμαί that results from the events of the poem.[42]

Conclusions

In the *Hymn to Demeter*, direct and indirect speech appear with comparable frequency and have comparable importance as techniques for representing the speech act in narrative. This distinguishes the poem from both Homeric epic, which prefers direct speech in preference to indirect, and the other major hymns. When we examine this phenomenon in detail, it becomes clear that direct speech and its expressive power are consistently used to highlight the emotions and narrative importance of the mother-child relationship between Demeter and Persephone. While it is well known that this relationship is a critical element of the poem's construction, the role of direct speech in emphasizing this element has not before been appreciated.

Indirect speech is used in two different kinds of circumstances: where expressive force is *not* desired, as in scenes where the mother-child bond is not centrally important, or where the distancing effect particular to indirect speech *is* desired, as in the depiction of the powerless Persephone whose cries for help when she is first abducted fail to reach her father, or the emotional Demeter in the divine assembly near the poem's conclusion. Indirect speech, like direct speech, has its own unique and important role to play in bringing forward the centrality of the mother-child relationship. Because both of these techniques of representing speech are valuable narrative tools in the *Hymn*, either can be concluded with formulaic language that in Homeric epic is restricted to the privileged, predominant mode of speech representation in those poems, namely direct speech. However, indirect speech is not the equivalent of direct speech, both because of the different narrative functions the two techniques have in the poem and also because the *Hymn* displays the Homeric pattern of restricting speech-introductory formulas to direct speech. Direct speech and indirect speech throughout the *Hymn to Demeter* emphasize the importance of the mother-child relationship between Demeter and Persephone, often in contrast to the lack of emotional involvement of their male relatives.

[42]Clay *passim* and especially 261–65. Although much of the speech is damaged by the tear in the MS, the word τιμάς in 461 is not.

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