

The Form and Function of Direct Speech in Pindar's Victory Odes
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Much scholarship has been devoted to studying the shifting voice of the poet-narrator in Pindar's Epinician Odes (e.g. Lefkowitz's First Person Fictions), but almost no attention has been paid to those instances when the poet hands over the task of speaking to one of his characters. Twenty-two times in the body of the Epinicians Pindar allows his characters to speak for themselves and direct speech is an important narrative building block that Pindar uses in constructing the mythic sections of his odes. I wish to investigate the use and structure of Pindar's speeches and also offer a typology of them. The study of speeches has evolved into a fruitful field of Homeric study and I will apply the relevant approaches and vocabulary developed by Homeric scholars.

I begin by considering what aesthetic effects Pindar achieves through direct speech. Often Pindar uses direct speech to dramatize pivotal moments by slowing down the pace of narration. As Aristotle observes, choice reveals character and so it is often in moments of *hairesis* that Pindar allows his characters to reveal themselves through speech. Thus in Olympian 1 Pelops explains his choice to undertake the potentially deadly task of winning Hippodameia from her father rather than "vainly coddle an anonymous old age without a share of fine things" (82-4) in a concise statement of the entire heroic worldview that gives his actions universal significance.

I next examine what strategies Pindar uses to embed direct speech into his odes. Following Homer, for instance, Pindar uses short introductory and capping phrases of saying to put quotation marks, as it were, around his character's speech and program his audience's reaction to the character's words. Pindar, while consistently echoing Homeric formulae, takes great care to avoid repetition and maintain *poikilia*, reusing the same phrase of speaking only once. This illustrates a concrete example of how Pindar adapts narrative strategies emerging from an oral epic tradition to the new genre of epinician poetry.

The majority of the speech acts in Pindar falls within one of four generic categories: expressions of wonder, prayers, divine apparitions and predictions/prophesies. Each of these categories fulfills a certain narrative role. Almost one third of the speeches in the Epinicians are prophecies or prediction and this *topos* is perhaps the most useful for Pindar's purposes. Through these *prolepses* the poet can compress a great deal of material into the comparatively short span of an epinician ode and convey the subsequent importance of the central event he chooses to narrate. Thus in Olympian 8 Apollo's prophecy allows Pindar to allude in passing to the sacking of Troy at the hands of the Telamon and then subsequently Neoptolemos and Epeios (42-46).

I close by applying my general observations to a close reading of Herakles' two brief speeches in Isthmian 6. Through direct speech Pindar slows down the pace of narration to real time and thus foregrounds the climactic banquet scene against the litany of heroic accomplishments recounted in lines 26-35, linking the central mythic section of the ode with the overarching theme of drink offerings that brackets the poem (1-3; 74-75). Pindar prepares his audiences for both of Herakles' speeches with introductory phrases of saying that place the coming speeches in the generic categories of prayer ("stretching his invincible hands toward heaven, he spoke such words", 42-3) and prophecy ("he spoke out like a seer and said", 51). Herakles' prayer consists of the two basic generic structures of *hypomnesis* of prior aide (42-43) and request (45-6). Through Herakles' prophecy Pindar is able to allude to all the subsequent achievements of Aias ("You will have the son you ask for, O Telamon;" ...but it is too long for me to recount in full all his achievements", 52-56) and thus convey the full importance of Herakles' prayer and visit to Telamon.

Central to the encomiastic mission of the epinician genre is memorializing the greatness of past heroes through myth. This greatness consists not only in being a doer of deeds but also in being a speaker of words. Hence direct speech constitutes one of the *topoi* that could be included in any victory ode and a study of direct speech in Pindar can help to shed light on one more element of the poetic grammar that structures the epinician genre.

A handout will provide all passage discussed.