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Author(s): Nancy Felson Rubin
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Narrative Structure in Pindar's Ninth Pythian

Pindar's ode to Telesicrates of Cyrene ends with a narration of how an ancestor of the victor won a Libyan bride in a foot-race. This Alexidamus and his bride received a *phyllobolia* from the Nomad spectators: leaves and garlands appropriate to a marriage won by a contestant.

The narration of Alexidamus' achievement (107-130) encloses a condensed account of the Danaids' marriage contest (116-120), which provided the prospective father-in-law Antaeus with a mythic antecedent. Aside from this break the Alexidamus narrative flows uninterrupted until the last line of the ode: "He had won many wings of victory before." This statement of previous victories renders the present one more plausible. It also reasserts the athletic over the erotic attainment and (by presenting the "potentiality" for victory after its "actualization") helps tighten the ode through ring composition. The diction of the Alexidamus passage is, for the most part, literal and straightforward, like the unfolding of the narrative.

Cyrene and Apollo are the subjects of the major myth of Pythian 9; spanning 3/5 of the ode (4-72), it occupies the opening portions, just after the poet's statement of his task, rather than the more usual central position.[1] The extrinsic victor/homeland link between Telesicrates and Cyrene only partially explains and justifies the prominence, length, and placement of the myth. Thus one asks: what is fitting about its articulation?

Much scholarly literature on Pythian 9 has centered on a second minor myth, that of Iolaus and Heracles (82-92b). Even though only the conclusion of the Iolaus tale and a bare beginning of the account of Heracles appear, there are enough plot elements to suggest a narrative syntagm. In the Heracles passage, e.g., the poet states his intention to sing a finished song to Heracles and Iphicles, from whom he has experienced something noble. Though he never really sings such a song, his intention to do so initiates a sequence of action. The breaking off of this initiated sequence by a con-

[1] R. Hamilton, *Epinikion: General Form in the Odes of Pindar* (Paris 1974) 14-15, finds two types of mythic material having "mutually exclusive positions in an ode": Myth, which normally appears only in the central section, and Mythic Example, which normally appears only in either of the other two sections.

ventional formula[2] does not preclude a specific narrative function, to be clarified later on, for the passage.

There are, then, four explicit narratives in the ninth Pythian. These, in presentational order, are: the myth of Cyrene and Apollo, the myth of Iolaus and of Heracles, the family legend of Alexidamus, and the enclosed myth of the Danaids. Of a number of recent studies on Pythian 9 none has accounted for the ode's cohesiveness in terms of the structures of these narratives.[3]

Methodological Introduction

The procedure I follow is based on the structuralist assumption that a poem (like other cultural manifestations) is a system or structure, "a network of reciprocal oppositions in which every entity acquires its value on account of the presence or absence of other entities — just as, in a game of chess, by moving a single piece you alter the structure of the whole."[4] A distinction, fundamental to Semiotics, is made between "syntagmatic" and "paradigmatic" types of relations between the units in any system. A unit "enters into paradigmatic relations with all the units which can also occur in the same context (whether they contrast or are in free variation with the unit in question); and it enters into syntagmatic relations with the other units of the same level with which it occurs and which constitute its context."[5]

In the clothes system, as an example, all the clothing that constituted an outfit would be in a syntagmatic relation, while each specific item would be in a substitutional or paradigmatic relation to each other item of its type and level. At the lowest level, the system would consist of headings (pants, shirts, underwear, etc.), each of which organized a vertical column of concrete exponents (pants or shirts of particular types, colors, patterns). Selection of an item of clothing from each vertical paradigmatic column would yield a variety of possible combinations or syntagms of clothing. Each such syntagm could in turn be arranged in a 'higher level' (more abstract) paradigm, with designations such as 'party outfits,' 'work outfits,' 'sports outfits,' etc. Even-

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[2] W. Schadewaldt, *Der Aufbau des pindarischen Epinikion* (Halle 1928) 267ff., calls this an *Abbruchsformel;* Hamilton, *Epinikion*, 17, calls it Poet's Task break (PTbr), and defines the category as covering "those statements by the poet of his obligation that do not introduce a part but break off one."

[3] See especially L. Woodbury, "Apollo's First Love: Pindar, *Pyth.* 9.26ff," *TAPA* 103 (1972) 561-73; R. P. Winnington-Ingram, "Pindar's Ninth Pythian Ode," *BICS* 16 (1969) 9-15; R. W. B. Burton, *Pindar's Pythian Odes* (Oxford 1962); J. Dunchemin, *Pindare: Pythiques (III, IX, IV, V)* (Paris 1967); C. M. Bowra, *Pindar* (Oxford 1964); and C. A. P. Ruck and W. H. Matheson, *Pindar: Selected Odes* (Ann Arbor 1968).

[4] U. Eco, "A Logic of Culture," p. 13 in T. A. Sebeok, *The Tell-Tale Sign: A Survey of Semiotics* (Lisse, Netherlands 1975). Eco's chapter provides a lucid introduction to Semiotics, the science and theory of signs and signification.

[5] J. Lyons, *Introduction to Theoretical Linguistics* (Cambridge 1968) 73.

tually, a hierarchical arrangement of all units of clothing, from concrete lower or secondary levels to abstract higher or primary ones, would result.[6]

Propp — in a pioneering early effort — proposed a fixed chain or syntagm for the narrative structure of Russian folktales which would subsume under a single paradigmatic set all the units of action ('functions' or 'motifemes') in each of the 100 folktales that he used as data.[7] Recently Meletinsky and his colleagues have cast Propp's findings into a more synthetic and abstract model. They propose a system which accommodates all of Propp's 31 units of action under 8-10 headings (two are optional); together these headings form a 'medium level' sequential syntagm.[8] In the Meletinsky system a series of actions proceeds from a negative operation (a procedure producing either a deprived state or a lack) through several contests (each dependent on the outcome of previous ones) to a lack liquidation which then leads to a positive state. In contrast, Levi-Strauss proposes a higher level abstract set of oppositions which, he claims, underlies and orders the units of plot for a myth.[9] In this paper I do not undertake that type of analysis, but I do analyze the narratives within the poem as to sequence of abstract elements (as in Meletinsky's revision of Propp).

In a recent attempt to describe narrative action Bremond has evolved an abstract logical model of choices, beginning with the possibility of an achievement and ending with either fulfillment or non-fulfillment of that possibility.[10] His is a general model which transcends cultures and genres; Meletinsky's can then be viewed as a special case of this general model. A main difference between Meletinsky's folktale-specific model and Bremond's universal model for narrative is that for Meletinsky the model never includes the theoretical possibilities which the tales de facto do not show, whereas Bremond stipulates the expression of all such logical possibilities. For Bremond, the only requirements of a story are that the events within the syntagm relate to one another causally, such that — no matter what the specific arrangement and length of the syntagm (which would vary from genre to genre[11]) — Initial Event A implies Procedural Event B, which in turn

[6] My illustration is simplified considerably; for a more thorough elucidation of hierarchies within a single system, cf. M. A. K. Halliday, "Categories of the Theory of Grammar," *Word: Journal of the Linguistic Circle of New York* 17 (1961) esp. 277-80.

[7] V. Propp, *Morphology of the Folktale*, trans. L. Scott (Bloomington 1958).

[8] P. Maranda, *Soviet Structuralist Folkloristics* (The Hague 1975) 19ff.

[9] Perhaps best articulated by C. Lévi-Strauss in *The Raw and the Cooked*, trans. J. and D. Weightman (New York 1969); see also his "The Story of Asdiwal," trans. N. Mann, in E. Leach (ed.) *The Structural Study of Myth and Totemism* (London 1967) 1-47.

[10] C. Bremond, *Logique du Récit* (Paris 1973); cf. his "Morphology of the French Folktale," *Semiotica* II (1970) 247-76.

[11] Cf. N. Frye's attempts in his *Anatomy of Criticism* (Princeton, N.J. 1967) esp. 158-239, to distinguish four types of literature and to designate a seasonal correlative for each.

implies Terminal Event C or its negation $\overline{C}$. Such an Aristotelian division of action into its logical segments (Beginning, Middle, End) proved useful in the present study.

There are many possible motivations for comparing two or more syntagms in any narrative-containing system, such as the fact that one tale is known to derive from another or that both attempt to resolve the same basic conflict or problem[12] or that both occur in the same literary text. In the present study it is their occurrence within a single ode that justifies superposing and comparing the narrative syntagms and placing them in a higher-level paradigmatic set. In addition, elements from within the poem motivate such a comparison of syntagms.

Application to Pythian 9

The syntagmatic narrative pattern that underlies all the specific narratives of the ode consists of three abstract units, Bremond's 'A', 'B' and 'C', which organize and structure the actions performed or experienced in each specific tale. 'A' or Initial State can designate any Potentiality, Possibility, Lack, or Deprivation; 'B', any Procedural or Operational State; and 'C' or Terminal State can subsume any Actualization, Fulfillment of a Possibility, Lack Liquidated, Deprivation Eliminated. In my charts a bar over a letter will indicate a negative state, 'v' will indicate 'or', '→' will indicate causation between two dimensions of a tale, and '⊃' implication on a single dimension.

Most of the specific narratives in Pythian 9 express a complex syntagm: either the Procedural State (B) or the final Actualization (C) for one character generates a new Potentiality (A), which then proceeds to an Actualization (C), for another. This double unit, termed a "two-dimensional syntagm" (an "interlocking syntagm" when occurring between tales), proved to be the basic structural unit for the narratives of Pythian 9. Discovery of its abstract and primary form automatically elicited a comparison among its specific or secondary manifestations in the ode. Thus all such syntagms are placed in a paradigmatic set under the heading B. v. C→A ⊃ B ⊃C v. C. Differences between these narrative syntagms are significant, as summarized under "Results and Implications" below.

Discovery of such a narrative pattern solves at one level the perennial problem of the ode's unity. Elucidation of a narrative structure which varies throughout the ode and then achieves its normal expression in the final tale

[12] Lévi-Strauss' statement of theory (*The Raw and the Cooked*, p. 307) is apropos:
Considered purely in itself, every syntagmatic sequence must be looked upon as being without meaning . . . . In order to overcome this difficulty, we can only resort to two procedures. One consists in dividing the syntagmatic sequence variations on one and the same theme. The other . . . consists in superimposing a syntagmatic sequence in its totality — in other words, a complete myth — on other myths or segments of myths . . . . Two syntagmatic sequences, or fragments of the same sequence, which, considered in isolation, contain no definite meaning, acquire a meaning simply from the fact that they are polar opposites. And . . . the meaning becomes clear at the precise moment when the couple is constituted . . . .

(i.e., the narrative is sequential and logical, the diction straightforward or non-metaphoric, and the relations between characters are the expected or normal ones) resolves the question posed by Winnington-Ingram of why the ode cannot end at line 75 before the Theban mythic digression.[13] The final episode of Alexidamus is crucial to the structure and meaning of Pythian 9 since it explicitly establishes a norm against which all preceding presentations of the pattern are experienced.

This narratological approach to a Pindaric ode enables me to comment on another issue still under debate among Pindaric scholars, viz., the question of primary poetic intent. Originally cast in the terms "subjective" vs. "objective" purpose, the question reentered the literature in terms of encomiastic vs. paideutic intent.[14] To resolve both this issue of primary intent and the related issue of poetic unity, I propose that we understand the concrete textual elements as secondary expressions ordered from within the poem by a common primary abstract narrative syntagm.

As a corollary I suggest that, while on the textual or presentational level one feature or element (e.g. praise or myths) may subordinate another,[15] on a narrative or structural level none of these features has precedence over any other. The syntagm may be designated in three ways: the first (following Propp) is the simple sequence of narrative events in the text. The second (following Meletinsky's improvements of Propp) abstracts elements from the textual level and arranges them temporally. The third, and most important here (following Bremond) is the arrangement into a primary logical abstract narrative syntagm. I agree with Halliday[16] that order (first logical, then chronological) is at a higher level of abstraction than mere sequence or succession.

The question of how the primary abstract syntagm structures the concrete secondary events present in the text is the main focus of this study. The

[13] Winnington-Ingram (above, note 3) 11.

[14] E. Bundy, *Studia Pindarica II* (*CPCP* 18, 1962) 91, uses the term "linear development" to describe the movement of the ode in "fulfillment of a single purpose through a complex orchestration of motives and themes that conduce to one end: the glorification . . . of the victor." This view that the primary intent of every passage is encomiastic — designed to enhance the glory of a particular patron and unified by that single-minded intent — was challenged most recently by P. Rose, "The Myth of Pindar's First Nemean: Sportsman, Poetry, Paideia," *HSCP* 78 (1974) 146. Rose argues for a paideutic rather than a narrowly encomiastic intent.

[15] See Hamilton (above, note 1) 3-13, for a review of scholarly theories (to 1973) about the form of an epinician ode.

[16] Halliday (above, note 6) 254-55, remarks that "Sequence is at a lower degree of abstraction than order and is one possible formal exponent of it." Thus the highest level would be an abstract logical one, then an abstract temporal or sequential one, and beneath that in the hierarchy, the specific concrete exponents.

approach should ideally be coordinated with a close analysis of metaphor and symbol, but only a few suggestions to that effect are included in this paper. The method will become clearer as it is applied now to Pythian 9.

Myth of Cyrene and Apollo

From Cyrene's birth and exploits as a young maiden this tale proceeds to Apollo's glimpse of her as she struggles with a lion, his request to sleep with her, and Cheiron's admonitory reply and prediction; the myth concludes with Apollo's abduction of Cyrene in a golden chariot, the consummation of their marriage in Libya, and their founding of a new and prosperous land which the victor Telesicrates causes to flourish.

The narrative pattern of the myth is:

$$\text{Cyrene}_A\text{(potentiality)} \supset B\text{(struggle)} \quad \rightarrow C\text{(florescence)}$$
$$\text{Apollo}_A\text{(desire)} \supset B\text{(abduction)} \supset C\text{(desire satisfied)}$$
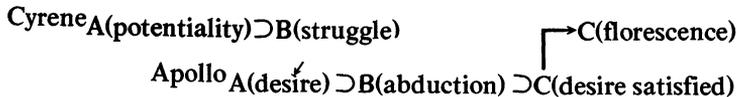
Thus the single unified tale is two-dimensional: on one dimension Cyrene's brave struggles stir Apollo's desire (Apollo$_A$); on a second, Apollo satisfies that desire (Apollo$_C$) and transforms Cyrene (Cyrene$_C$). Thus the second dimension of the tale feeds back into the completion of the first (indicated by $\rightarrow$). An analysis of the units of each dimension ensues.

Cyrene (person and land).   Both her deeds on behalf of her father's flocks and her character, described in lingering detail by Apollo (31-33), indicate the maiden's potentiality or possibility for fulfillment in terms of marriage and renown (Cyrene$_A$). Apollo summons Cheiron to "marvel at the courage and great power of the woman, how she wages a contest with undaunted head, a young maiden having a heart above toil; and her mind is not wintered by fear." Thus the admiring god likens her to a contestant and to a land not subject to winter's changes. Then, again in metaphor ("snatched from what stock"), he asks her birth, as if such a remarkable maiden must have illustrious ancestors. And Cyrene does: her genealogy includes Ocean and Earth, and this, along with her lofty character, heightens the possibility (Cyrene as maiden$_A$) for high achievement.

Cyrene's procedure toward fulfillment (Cyrene as maiden$_B$) is implicit in her courageous struggles with wild beasts, in the course of which Apollo sees, admires, and desires her. Her ultimate fulfillment comes via Apollo, who, as her husband and lover, transforms her to wife and mother (Cyrene as maiden$_C$). After mingling in a marriage-bed in Libya, Cyrene blossoms forth, queen of a fertile land, utterly fulfilled.

Cyrene as a land in Africa undergoes a corresponding and simultaneous change, from uncultivated and unsettled though rich in potential[17] (Cyrene as land$_A$) to settled, cultivated and florescent (Cyrene as land$_C$). Thus Cyrene follows the same pattern of development whether as a person or as a land. Apollo as founding god participates in her transformation as a land. Later I will show how Telesicrates too contributes to her florescence as a land and, by implication, as a woman.

Apollo.   He too develops along a syntagmatic chain from possibility to fulfillment. From an innocent youth full of desire (Apollo$_A$) he swiftly consummates his marriage with Cyrene (Apollo$_C$) by abducting the maiden on a golden chariot (Apollo$_B$). In actuality he pays little heed to Cheiron's recommendation for a gentle transformation of the maiden (using wise persuasion). Metaphorically, he "cultivates" the land Cyrene when, in spite of Cheiron's gentle reminder, he "plucks the sweet grass" from Cyrene's bed (Apollo$_C$).

Myth of Heracles and Iolaus

The purport of this short section has mystified many critics. Though mythic in content, it functions as part of the Poet's Task: it is the poet's way of claiming "I too have accomplished in the past." Hence it is treated under "Syntagm formed between Poet's Task and Praise of Theban Heroes."

Family Legend of Alexidamus

This legend too interlocks with the Poet's Task (cf. "Syntagm formed between Poet's Task and Praise of Alexidamus") since the poet recounts this lengthy narrative in response to someone's prodding. In isolation, the narrative structure of the legend is simply $A \supset B \supset C$, and the narrative order is almost natural (sequential). Alexidamus, among many suitors, desires the daughter of Antaeus. He and the others, simultaneously contestants and colonists, lack spouse, prize, and homeland (suitors$_A$). Antaeus sets up a foot-race (suitors$_B$ and Alexidamus$_B$); his daughter is highest prize. Suitors come to the city Irasa in Libya, and the father announces that whoever touches the maiden's garment first will marry her. Alexidamus enters the

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[17] The homology uncultivated land (potentially productive): UNWED MAIDEN (potentially productive):: cultivated, productive land: QUEEN, WIFE, MOTHER is supported by figurative language. The uncultivated portion of land, naturally bounteous in flocks and crops, possesses the attributes necessary to prosper as a new-founded colony; in the same way Cyrene, an unwed maiden, possesses all the prerequisites for the success she later achieves as queen, wife, and mother: she is courageous, enduring, beautiful, connected with nature, a mistress over wild beasts, and a protectress of flocks and crops.

Several characteristics of Cyrene as queen persist for Cyrene as motherland. Her loveliness as queen (v. 8: *euêraton*) is retained in *kallistan polin* and *kalligunaiki*. As queen she inhabits Africa, the third root of the mainland, lovely, flourishing (8); syntactically the adjectives *eueratôn* and *thalloisan* can modify either *rhisdan* or *despoinan*. Later in the ode, juxtaposition of the fecundity of land and woman within Cheiron's prophecy (v. 60; *pagkarpôn . . . thêrôn* and 61: *tothi paida texetai*) reinforces the bride/land ambiguity of 8. Thus Cyrene as a mature land retains her maidenly associations with Earth and with Artemis, goddess of the hunt.

contest, along with the other suitors, and they run the course (suitors$_B$ and Alexidamus$_B$). He wins the race and the bride-prize, and leads her through a crowd of Nomad spectators, who throw leaves and garlands at them (Antaeus' daughter$_C$ and Alexidamus$_C$; suitors$_{\bar{C}}$).

A metaphorical expression, "gold-garlanded Youth," indicates that the ripeness of Antaeus' daughter (daughter$_C$) generates all the dimensions of the tale. Use of *telos akron* for the maiden in 122 implies a C-state as well. With this new dimension, the syntagms become:

daughter$_{C(\text{florescence})}$

        Antaeus$_{A(\text{lack of son-in-law})} \supset$ B(contest) $\supset$ C(gain of
                                     son-in-law)

        Alexidamus$_{A(\text{lack of bride, prize, land})} \supset$ B(contest)
                $\supset$C(victory, marriage, colonization)

       suitors$_{A(\text{lack of bride, prize, land})} \supset$ B(contest)
           $\supset \bar{C}$(loss but colonization)
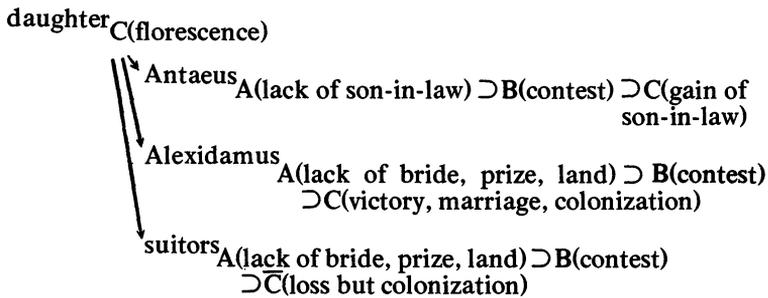
The Alexidamus and suitors syntagms are identical until the last step; they diverge because logic precludes a C termination for both. This type of tale differs from the "feed-back" type outlined for Cyrene and Apollo.

Myth of the Danaids' Marriage

Embedded within the Alexidamus narrative, this myth functions, like a simile, as an exemplum recalled by Antaeus when he wants to marry off his daughter in a hurry. Only the number "48" alludes to the cause of the Danaids' deprivation of husbands.[18] Pindar underplays or ignores the Egyptians' use of force when they pursued and married their cousins and were slain, with the exception of Lynceus, on their wedding nights. Danaus, because his 48 daughters lack bridegrooms (A), sets them up as prizes in a foot-race (B); the winners of the race become his sons-in-law (C).

The suitors at first lack brides and victory (A). In pursuit of both they enter the contest (B); they simultaneously fulfill both lacks as they win the contest and attain brides as rewards (c).

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[18] Winnington-Ingram (above, note 3) 9-15, explores force vs. persuasion as a latent theme in Pythian 9. However, Pindar's tale explicitly excludes this aspect of the Danaid tale by beginning after the number of Danaids has been trimmed to 48.

In this mythic variant of a popular folktale type[19] the Danaids, like An-
taeus' daughter. are purely sexual objects rather than subjects. In both nar-
ratives the fathers play an active, the daughters a passive role. Hence the lat-
ter are not *subjects* of a separate syntagm, in contrast to Cyrene and to the
young female spectators who desire Telesicrates. Moreover, no prior culmi-
nation, not even sexual florescence, is specified for the Danaids, in contrast
to Antaeus' daughter; so the syntagms are simply $A \supset B \supset C$.

^{Danaus}A(lack of sons-in-law) $\supset$ B(contest) $\supset$ C(gain of sons-in-law)

^{Suitors}A(lack of brides) $\supset$ B(foot-race) $\supset$ C(marriage and victory)

Since, however, this narrative syntagm is explicitly compared (*hoion*) to the
Alexidamus syntagm, the absence of a generating C in the Danaid myth is
felt as supplied by the presence of C in the legend of Alexidamus. This
process I term "closure."

Poet and Victor as Part of the Narrative Structure

The narrative syntagm describing the interaction in Pythian 9 between vic-
tor and poet is:

^{victor}C(Delphi victory)   ┌→C'(higher glory)

    ↘^{poet}A(desire to acclaim) $\supset$ B(procedure) $\supset$ C(completion of

                                                 ode)
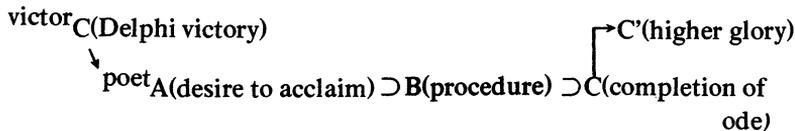
The victor's quality is crucial to the poet's attainment of his highest goal: by
praising the victor the poet elevates his own task and achievement. Thus one
might add a B' (prayer for *charis*) and C' (attainment of *charis*) for the poet.

Motivation for describing the poet and victor in narrative terms comes
from the text. The very first word of the ode, "I want," aligns the poet with
all others in the ode who desire something. The present victory of Telesicrates
at Delphi provided the poet with his desire "to acclaim Telesicrates." Thus
the victor's achievement created a need or desire in the poet to sing an en-
comium.

Such a reciprocity between victor and poet generally appears in the
epinicians in terms of the *chreos* or need placed on the poet by his patron and
fulfilled by completion of the ode, but also in terms of the quest for divine
charis with which the poet often opens his odes (Poetic invocation or

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[19] Aarne-Thompson type H375 in Stith Thompson's revision of Antti Aarne's *Verzeichnis der
Marchentypen, The Types of the Folk-tale, FF Communications #74* (Helsinki 1928; tale-
type index revised, 1961).

Prooimion) or concludes them (Future Prayer).[20] Since it is the gods and not humans who determine whether in fact to grant *charis*, neither poet nor victor can attain this within the ode. Thus while the poet may realize his *chreos* at the level of performance and recompense,[21] he can only pray for fulfillment of a higher *telos*. Its actualization depends on divine discretion, which will be determined beyond the physical and temporal scope of the poem. Only the Future Prayer (B') mediates between the poet's potentiality and actualization and suggests that C' (*charis*) is a real category for the poet.

The poet's task spans the entire ode, and forms syntagms not only with the praise of Telesicrates, but with the praise of his ancestors and of the Theban heroes as well.

Syntagm formed between Poet's Task and Praise of Alexidamus.   Pindar, in the process of fulfilling his obligation, interjects a request from a someone (the patron or one of his relatives) outside the poem's text: "Someone makes a need for me, already slaking my thirst for song, to rouse up the ancient reputation of his ancestors" (107-109). The poet upon whom this new *chreos* is imposed is already in a procedural (B) state: he is already composing, already "slaking his thirst for song."

Pindar's completion of the family praise implies that by then both patron's and poet's need are satisfied. The narrative pattern of this interlocking syntagm is the "feedback" type:

someone A(desire for glory) ⊃ B(request)   C(glory, *doxan*)

poet A(need for song) ⊃ C(ode)
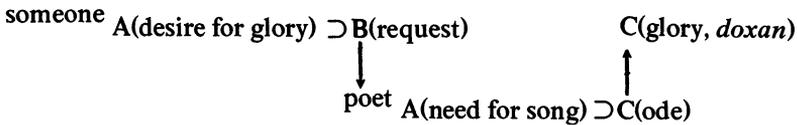
Syntagm   formed   between   Poet's   Task   and   Praise   of   Theban Heroes.   Although isolated units from the primary abstract syntagm appear in the Theban section (82-99),[22] the pattern as a whole is not adequately motivated on the textual level for either Alcmene, Heracles, or Iolaus. However, understood as part of an interlocking syntagmatic unit, the Theban episodes do reflect the primary abstract narrative pattern.

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[20] See Hamilton (above, note 1) 97-101.

[21] One meaning of *chreos* is "debt." To evaluate the provinciality or universality of the poet's perspective on his task would require a study of how the syntagm of the poet's task functions within each ode, especially in comparison with other syntagms.

[22] Heracles' genealogy and his quality of battle-fighting strength indicate potentiality or possibility (A); Alcmene's mingling with Zeus and Amphitryon and her bearing Heracles and Iphicles indicate a culmination for her (C) comparable to Cyrene's culmination when she marries and sleeps with Apollo and bears Aristaeus (whose name suggests 'meed of honor,' *aristaion*).

The Iolaus section is transitional: it introduces the heroes Heracles and Iphicles into the text. The central idea appears in 92: "Having experienced something noble from them, I shall sing them a completed song." This promise parallels the poet's desire that opens Pythian 9: "I want to acclaim Telesicrates." His ensuing prayer to the Graces parallels the maidens' prayers when they desire to possess Telesicrates. There follows a poetic break in the Theban section, signalled by *gar*: claiming to have already glorified (*eukleixai*) the Thebans, the poet interrupts himself in his task of fulfilling that obligation. Thus with respect to praising the Theban heroes, the poet's task terminates in $\overline{C}$. In just the same way the maidens' desire for the victor terminates in $\overline{C}$, also after a procedural stage expressed in the specific narrative in terms of prayer. The narrative structure of the syntagm interlocking the Theban section with Poet's Task is:

$$\text{Heracles and Iphicles}\,\text{C(noble attainment)}$$
$$\downarrow$$
$$\text{poet}\,\text{A(desire to sing)} \supset \text{B(prayer)} \supset \overline{C}\text{(no song)}$$
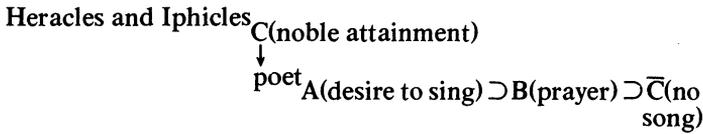
Syntagms formed with the praise of Telesicrates. Of these three interlocking syntagms, one with the Poet's Task (a), one with the female spectators (b), and one with Cyrene (c), the first was already discussed above. I now analyze the other two in turn.

(b) *with female spectators.* Previous victories in home contests (C) transformed the victor into a sexual object: the women who watched him winning at games speechlessly desired him. Thus they become subjects of a new syntagm·

$$\text{Victor}\,\text{B(home contests)} \supset \text{C(home victories)}$$
$$\downarrow$$
$$\text{maidens}\,\text{A(desire)} \supset \text{(prayer)} \supset \overline{C}\text{(desire not satisfied)}$$
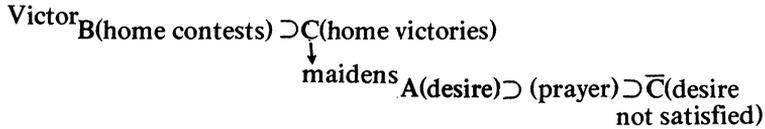
(c) *with Cyrene.* Throughout the poem Telesicrates' glorious ancestors and previous victories indicate a potential (A) for his present achievement. By winning — C (Delphi) — he glorifies his homeland Cyrene and eliminates her obscurity. At the same time that he functions as her reward (4: "garland of Cyrene") which she receives "with glad heart," he also wins reputation for himself and becomes a blessed man. In addition, Apollo has depicted her to Cheiron as a contestant (*agei neikos*) struggling with beasts, so for her to win a garland is doubly appropriate. The two dimensional pattern is:

$$\text{Cyrene}\,\text{B(struggle with beasts)} \longrightarrow \text{C(florescence)}$$
$$\text{Telesicrates}\,\text{C(victory at Delphi)}$$
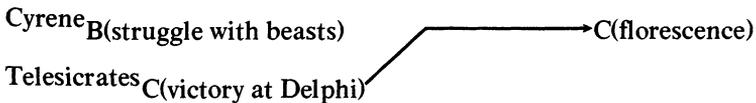
Cyrene shifts from competing maiden to garlanded and florescent land.

Implications and Results

The complex pattern that underlies all the specific narratives of this ode can now be expressed diagrammatically as:

$$B \lor C \longleftarrow\top\longrightarrow C'$$
$$A \supset B \supset C \lor \overline{C}$$
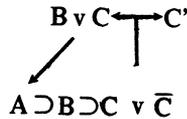
For the most part, the pattern is an ascending one, as in folktale. However, the initiating event of the sequence is not negative (like Propp's 'Villainy' or Meletinsky's 'Negative Operation') but positive — either a procedural state aimed toward a positive conclusion or a positive final state.

The pattern consists of an arrangement of the basic elements common to any narrative (Bremond's Initial, Procedural, and Terminal States or simply A, B, and C) in a two-dimensional or interlocking syntagmatic chain. This syntagm appears twice *within* thematically discrete narratives (Alexidamus' tale and the Cyrene/Apollo tale), where the action sequence of one character generates a new sequence for a second character within the same tale. It also appears as a connector *between* thematically discrete (and even diffuse or disseminated) narratives (Victor Praise and the three syntagms with which it interlocks, and Poet's Task and the three with which it interlocks).

Interestingly, metaphor and metonymy can function as a narrative unit within the narrative syntagm or, like verbal echo, can pull two or more discrete syntagms into a paradigmatic relation. The mechanisms through which this occurs are complicated and merit a separate investigation. Only a few examples are offered here.

In epode *g'* Cyrene (as a land/woman) welcomes Telesicrates "leading desired reputation" (*himertan doxan agagont'*); the welcoming expression (v. 76: *euphrôn dexetai*) aligns Cyrene with the hospitable Aphrodite (6: *hupedekto*) and Libya (58: *dexetai euklea numphan ... prophrôn*) and places the three welcomers in a paradigmatic set so t'.at all three contexts or syntagms become superposed. The resultant implication is that Telesicrates too is a "bridegroom" and that the "bride" he leads home[23] is desired reputation. The erotic adjective *himertan* (cf. *euêratan* in 8) strengthens this implication. Thus Telesicrates, leading home desired reputation, is in a paradigmatic set with Apollo and Alexidamus leading home their actual brides.

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[23] Ruck and Matheson (above, note 3) 216, comment that the "bride that Telesicrates brings home is victory, and the erotic metaphor radiates from the eyewitness account Pindar gives us of the effect Telesicrates had upon those who saw him perform." Duchemin (above, note 3) 62, note 1, interprets the verb *agagont'* as "le terme propre en parlant d'un époux qui emmene chez lui la nouvelle épousée."

A metaphor which both functions as a narrative unit and intertwines two syntagms is *stephanôma Kuranas*, "garland of Cyrene," applied to the *olbion andra* Telesicrates (5). By suggesting that the victor is a garland on the head of the contestant Cyrene, the metaphor supplies a 'C' or terminal category for Cyrene the maiden. Vertically "garland of Cyrene" echoes both "gold-garlanded youth" (a metaphor describing Antaeus' daughter and itself generating a syntagm) and the literal "garlands" thrown by the Nomad spectators in the final epode. Thus the presence of a *stephanos* word in three locations of the poem forces their contexts or syntagms (that of Cyrene gaining Telesicrates as a reward, of the suitors desiring Antaeus' daughter, and of Alexidamus gaining her) into the same paradigmatic set. Furthermore, *telos akron* of 122, designating Antaeus' daughter as highest prize, falls into a paradigmatic relation with these *stephanos* words (by synonymy). All could be subsumed under the abstract heading "symbols or words designating attainment." Even the victor's name, "Telesicrates," would place him in this category; cf. especially the placement of the victor's name in 104 (*echont' ô̂ Telesikrates, emmen*) with the echo in 122 (*telos emmen akron*), where Antaeus' daughter, as highest prize, will become someone's bride. Thus metaphor and verbal echo force us to superpose the image of Telesicrates as a garland-prize with that of Alexidamus' bride-prize who is *telos akron* and whose state is that of a "gold-garlanded Youth." That garlands are thrown at Alexidamus and his bride affirms this association. As sexual object (explicitly desired by the maiden spectators) Telesicrates parallels Cyrene (for Apollo) and Antaeus' daughter and the Danaids (for their respective suitors). All this is effected for the most part by metaphor and verbal echo.

What emerges from a study of the language depicting florescence (whether erotic or botanic) is that several characters in the ode undergo transformation to a C-State at least twice. Cyrene in epode *g'* is the most explicit example. First Apollo and then Telesicrates cause her to "blossom forth" as a land and a woman. Both effect this by "mingling" (Apollo, in a golden marriage bed in Libya, 70-71, and the victor, with prospering success, 73-74), so that by implication, Telesicrates' relationship with Cyrene is erotic like Apollo's. Moreover, *thal-* compounds (*euthalei tucha* compared with *thalloisan*, 8) point up the parallelism of effect. This double transformation pattern, most explicit for Cyrene, even characterizes the victor in his interaction with the poet! He is a "blessed man" due to his own victory, but implicitly he gains a higher second level of florescence because his victory generated an epinician ode.

In summary, not only does their inclusion within a single ode motivate comparison of the syntagms within a poem, as stated in the introduction; in addition, figurative language, verbal echo, or in fact any element of style that interrupts the linear unfolding of the ode can force syntagms into a paradigmatic relation. The result of this superposition is that significant differences emerge which create a tension. In Pythian 9 this tension is ultimately resolved in the final episode of the ode.

How does the tension arise? Omission of a unit in any specific narrative syntagm is especially felt in contrast to the presence or even the expansion of that unit in another syntagm. Several narrative chains begin, but are never completed in the ode: we are never told of Cyrene's victory over the lion (but as a land she wins the victor as a garland); we are never informed that Apollo entered a contest (only that he achieves his end, utterly and swiftly, after a hesitant beginning); Iolaus' need or goal is never expressed; the spectators who yearn for Telesicrates are never fulfilled. Our analysis clearly shows that not every tale need begin, proceed, or end in a strictly logical or anticipated manner. This elimination of an expected part of a tale is tentatively termed a "significant omission," significant in the sense that it conveys meaning or impact and requires explanation.

The significant omissions interact with the expansions on the abstract narratival level. The effect of this interaction is (1) a tension at the diverse expressions of the basic pattern in the specific narratives and (2) an ultimate satisfaction or feeling of resolution when, in the final and most complete episode (from the point of view of the narrative pattern), expectation is fulfilled.

Equilibrium Restored

Final episode: normal pattern asserted. A necessary fulfillment of the previously incomplete pattern is evident in the explicit and largely non-metaphoric manner in which the ode concludes. In relating the ancient reputation of the victor's ancestors, Pindar unites literally what was — in all previous tales — metaphorically fused. The daughter of Antaeus *is* the highest prize set out at the finish line of the race-track; Alexidamus *is* the bridegroom and the subject of a form of *agomai* = "lead the bride."[24] Moreover, rural spectators — replacing spectators who, like Pindar, marvel at the winner and, like Apollo and the maidens, desire her/him — provide a naturalistic setting. This rural scene returns us to the setting of the Cyrene myth, where Cyrene, granddaughter of Earth, occupied the folds of Mt. Pelion; it also recalls her child Aristaeus (*Agrea kai Nomion*). A *phyllobolia*, a rural custom common at marriages, takes place: the words *stephanous* (previously applied to sexual ripeness and to a contestant's prize) and *phull'* (previously referring to Apollo's knowledge: *êrina phull'*) are here literal.

This tale reasserts the normal folktale pattern in which suitor-contestant wins bride-prize through a contest. No longer is the contestant the desired object, as in the Cyrene myth and the praise of Telesicrates. Moreover, spectators have become simply spectators; it is the contestant rather than a spectator (like Apollo or the maidens) who desires a mate; he obtains one rather than wishing fruitlessly (like the women); and the contest is explicit rather than merely implied (as for Apollo).

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[24] Cf. LSJ, s.v. *agomai*, "usu. in the sense of carrying away for one's self, taking to one's self," as a wife.

Thus the final tale encapsulates all previous ones, turns them inside out and brings the imagination of the *sophoi* back into the real world where victory implies a prize won in an athletic contest. This tale is told in normal, i.e., chronological and logical, order except for the last item which circles back to previous victories, indicators of potential. As if the complicated task of the poet has now been performed, Pindar returns in this final episode to direct language.

Summary

I have analyzed the poem from a narratological point of view and have found an underlying syntagmatic pattern in the major myth, the family legend, the Danaid myth, and the poet's task in relation to the victor, the Theban heroes, and Alexidamus. The pattern structures Pythian 9 and is manifest in the text of the poem.

Disclosure of this underlying syntagm helps solve a great number of difficulties raised by Pindarists about this ode:

1) The closing tale is critical to the ode as a final assertion of the narrative pattern in normal form and relatively normal language.

2) The difficult Theban section offers a parallel to the unfinished maidens' tale and also attests to the poet's "past victories."

3) Incomplete tales (such as that of the maidens' desire or the poet's unfulfilled promise to the Theban heroes) are aesthetically completed through closure.

4) The controversy over poetic intent (encomiastic vs. more catholic or paideutic) is a false issue, since both praise and mythic sections partake of a common narrative pattern. However, one might consider whether the Poet's Task/Praise of Victor syntagm serves as a sort of frame echoed by all the other narrative syntagms in the ode.

5) The on-going controversy over Pindaric unity can be resolved with respect to Pythian 9: a basic pervasive two-dimensional or interlocking narrative syntagm underlies all the narratives of the ode; for some syntagms one element is filled by metaphor rather than by action; for other syntagms closure might suggest what is absent. All of this contributes to the tapestry effect that is the unified poem.

6) Figurative language and verbal echoes serve at least two functions: they bind the ode at key points in its narrative pattern and they force the comparison between two or more syntagms by pulling them into the same paradigmatic set.

We have thus seen that structural analysis is useful for understanding Pindar's Pythian 9. An important question remaining is the extent to which such an analysis can illustrate common elements in the odes of Pindar taken as a set. A long term goal of such analysis would be to develop a grammar of the choral lyric ode comparable to Propp's morphology of the folktale, as refined by Meletinsky and Bremond.

The University of Georgia   *Nancy Felson Rubin*