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POETRY DISCURSIVENESS IN PINDARIC AND BRITISH ODES OF THE 17TH -18TH CENTURIES

Abstract. The article triggers the cognitive and pragmatic aspect of discursiveness revealed in Pindaric and British ode. The research material covers a period from the 17th to the 18th century. Discursiveness is investigated through the prism of speech acts functioning in poetry composition. Discursiveness of poetry is defined in this article as a correlation of composition, architectonics and speech acts. The research results contain the schematic representation of ode.

Keywords: discursiveness, speech act, composition, architectonics, ode, scheme representation.

ПОЭТИЧЕСКАЯ ДИСКУРСИВНОСТЬ "ПИНДАРОВСКОГО" И "БРИТАНСКОГО" ТИПОВ ОДЫ XVII – XVIII ВЕКОВ

Аннотация. Статья посвящена изучению дискурсивности английских од XVII – XVIII веков в рамках когнитивно-прагматической парадигмы. Дискурсивность рассматривается сквозь призму функционирования речевого акта в композиции стихотворений. Поэтическая дискурсивность в статье определяется как соотнесенность композиции, архитектоники и речевых актов в оде. В статье проводится анализ "пиндаровского" и "британского" вариантов оды указанного периода. Результаты исследования включают схематическую репрезентацию од.

Ключевые слова: дискурсивность, речевой акт, композиция, архитектоника, ода, схематическая репрезентация.

Introduction

Ode as one of the leading poetical genre is an object of linguistic and literary investigations. In the 20th century, ode was studied by such linguists as M.L. Gasparov, V.M. Zhirmunskij, L.V. Pumpyanskij, Yu.N. Tynyanov. Nowadays pragmlinguistic interpretation of Russian ode is done by O.Yu. Vasiljeva [10]. Ode genre evolution in European literature is studied by O.T. Dubrovskaya [3]. However, ode is not yet investigated in the context of cognitive-pragmatic approach. This is the bottom of our research. In the focus of the approach is speech act as a marker of poetry discursiveness. The studying of the marker helps to open an author and a reader interaction.

The purpose of our investigation is to find the peculiarities of discursiveness in Pindaric and British odes from the 17th to the 18th century.

The methodological basis of the cognitive-pragmatic approach to the study of poetry discursiveness is principles of pragmlinguistics and cognitive linguistics. The study is based on the following assumptions: 1) speech act is a basic structural element that provides discourse coherence as the product of speech activity [7, p. 5] (A.D. Belova, V.B. Burbelo, H. Grice, T.A. van Dijk, G. Lakoff, L.V. Mixajlova, J.L. Austin, J.R. Searle, I.S. Shevchenko); 2) discursiveness is a relatedness of the text with speech acts that are directed to the text creation providing literal perception of the text content by the reader [9, p. 68] (V.A. Shajmiev, S.H. Karchaeva); 3)

structuring of the poetry is provided with the help of its composition and architectonics [1, p. 17, 20-21] (M.M. Bahtin, P. N. Medvedev, B. I. Yarho); 4) scheme is a cognitive way of poetry prototype structure representation [4, p. 85-86] (V. Evans, V. Z. Demyankov, G. Cook).

Poetry discursiveness is a correlation of poetry text structure with speech acts that are used in accordance with thematic-composition form and architectonics of the verse of different genres. This correlation is oriented to the text creation by the author and provides a literal perception of the text content by the reader. Discursiveness is realized in verse composition and architectonics. The structural element of composition is speech act and the one of architectonics is poet's intention. The main pragmatic markers of discursiveness are speech acts. Application sequence of them directly depends on the verse theme and genre that represent the author's poetic intention and can be visualized in the schematic structures.

Preliminary Research

The research results show that ode discursiveness is represented in three types.

1). Pindaric ode (English ode of the 17th-18th centuries) is up to such invariant signs of Pindar's odes as poetry address (PA) at the beginning of the ode and strophe arrangement into such triune units as strophe ⇒ antistrophe ⇒ epode. The architectonics of the units consists of the regular elements: hymn to the champion, epic myth and

more complex hymn to the champion [5, p. 291-292]. Schematic structure of Pindaric ode is the next: strophe (PA → quesitive speech act (QSA) / expressive speech act (ESA)) ⇒ antistrophe (representative speech act (RSA) / QSA / ERA) ⇒ epode (RSA / QSA / ESA).

2). British ode (English ode of the 17th-19th centuries) begins with the PA to the addressee where the main part is dedicated to the addressee glorification. At the end, a rhetorical question is used to emphasise the admiration of the addressee. Speech acts are the structural elements of the British ode forming the next scheme: exposition (PA → RSA) ⇒ rising action (QSA / DSA → RSA) ⇒ climax (QSA / DSA / ESA) ⇒ resolution (DSA / ESA)).

3). Variant ode (English ode of the 19th-20th centuries) differs from the previous two types of discursiveness by the dominative role of RSA, the lack of PA at the beginning of the ode, decrease of expressivity, different numbers of lines in a strophe. The degree of the distance from the invariant depends on the theme of the ode.

It should be noted that the first two types of odes discursiveness are the presenters of the invariant type of ode for every period of time. The analysis of these two types shows us the main transformations in poetry discursiveness of one culture over the centuries.

Pindaric Ode

The results of the previous research allow us to establish that Pindaric odes of the 17th-18th centuries can be divided into three theme groups: 1) odes that are focused on death (B. Jonson “*A Pindaric Ode on the Death of Sir H. Morrison*”, R. Berns “*Ode Sacred to the Memory of Mrs. Oswald*”); 2) odes that are devoted to poetry development (T. Grey “*The Progress of Poesy*”, “*The Bard*”); 3) odes that deals with abstract phenomena W. Collins “*Ode to Fear*”, “*Ode to Mercy*”).

The example of the first thematic group is the ode by B. Jonson “*A Pindaric Ode on the Death of sir H. Morrison*” which consists of four regular triune units: strophe, antistrophe and epode. The size of the strophes and antistrophes is ten lines and epode is limited by twelve ones.

Every strophe or epode is dedicated to the concrete stage of H. Morrison's course of life from his early childhood in Sagunto to the twilight years. For the space of the verse, B. Johnson projects every stage of lyric hero's life with the help of

definite speech acts that forms the composition of the ode.

The first strophe is started with PA to brave infant of Saguntum: “*Brave infant of Saguntum...*” // “*Thou...*” // “*Wise child...*” [8]. In this case, the events are rendered with the help of RSA. At the end of the first strophe the author shares his glad on the occasion of infant birth using ESA: “*How summ'd a circle didst thou leave mankind// Of deepest lore, could AVC the centre find!*” [Ibidem].

The first antistrophe begins with QSA: “*Did wiser nature draw thee back, // From out the horror of that sack; // Where shame, faith, honour, and regard of right, // Lay trampled on?*” [Ibidem], with the help of which the poet provides his thoughts about negative starts of life.

The first epode as is the antistrophe begins with QSA: “*For what is life, if measur'd by the space, // Not by the act? // Or masked man, if valued by his face, // Above his fact ? // What did this stirrer but die late?*” [Ibidem]. Using the speech act the author tries to decide who he is. At the end of the epode, before the second strophe, the poet uses ESA where the young man of twenty appears in front of the reader.

The main speech act of the second, third and fourth strophe is RSA, but these strophes are between the speech acts that are used at the end of the previous strophe and at the beginning of the following one. For example, in the second strophe, the author writes about the goodness of the youth using RSA, but the second antistrophe begins with ESA with the help of which the poet draw attention to the death of youth: “*Alas! but Morison fell young...*” [Ibidem]. Thus, the second strophe contrasts with the second antistrophe and epode in the speech acts and subject description replacement.

The third strophe is representative. The author transmits the warm attitude to the deceased. The feeling is continued in antistrophe and epode. The third antistrophe begins with DSA: “*Call, noble Lucius, then for wine, // And let thy looks with gladness shine: // Accept this Garland, plant it on thy head, // And think, nay know, thy Morison's not dead...*” [Ibidem], which separates the strophes from one other. The third epode begins with ERA. The verse ends with RSA with the help of which the poet represent his friendly attitude towards the dead.

Scheme representation of the B. Jonson ode discursiveness through the prism of speech act is presented in Figure 1.

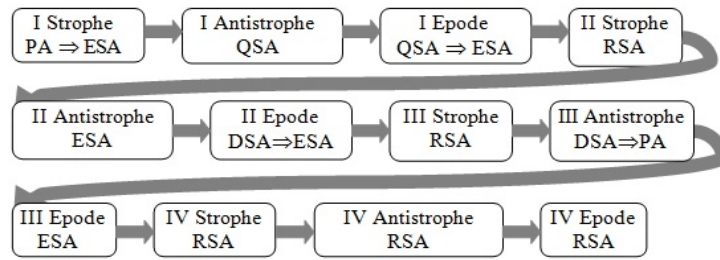


Fig 1. Scheme representation of the ode by B. Jonson "A Pindaric Ode on the Death of sir H. Morrison"

Thus, the peculiarities of the B. Jonson's ode discursiveness are the division of the strophes on the triune units as strophe ⇒ antistrophe ⇒ epode, the structural role of speech acts in the composition, progressive development of the topic from the birth to the death in the ode architectonics.

The example of the Pindaric ode of the second thematic group is the ode by T. Grey "The Progress of Poesy". The ode is the representation of the grand course of poetry from Greece to Italy, and from Italy to England. Every cycle of Pindaric strophes is dedicated to the one of the above mentioned poetry development.

The ode begins with the strophe that is verbalised by the entwining of PA to poetry and DSA: "Awake, Æolian lyre, awake, // And give to rapture all thy trembling strings..." [6]. In the first antistrophe the author glorify the poetry with the help of ESA: "Oh! Sovereign of the willing soul, // Parent of sweet and solemn-breathing airs // Enchanting shell!" [Ibidem]. The poet uses the mythic comparison in the next lines: "On Thracia's hills the Lord of War, // Has curb'd the fury of his car ... // ...thy magic lulls the feather'd king..." [Ibidem]. In the first epode, the author continues to glorify the poetry by using RSA: "Thee the voice, the dance, obey, // Temper'd to thy warbled lay..." [Ibidem].

The second strophe represents the human life with the help of ESA: "Man's feeble race what Ills await, // Labour, and Penury, the racks of Pain, // Disease, and Sorrow's weeping train, // And Death,

sad refuge from the storms of Fate!" [Ibidem], QSA: "Say, has he giv'n in vain the heav'nly Muse?" [Ibidem] and RSA. In the second antistrophe, the representative description of human and muse coexistence is continued: "In climes beyond the solar road, // Where shaggy forms ..." [Ibidem]. The second epode is started with PA to the woods, isles and fields: "Woods, that wave o'er Delphi's steep, // Isles, that crown th' Eg.an deep, // Fields, that cool Ilissus laves..." [Ibidem]. With the next step, the poet defines the problem using QSA: "How do your tuneful Echoes languish, // Mute, but to the voice of Anguish?" [Ibidem]. The decision of the problem is in the next representative strophes of the epode.

The author begins the third strophe with a representative description: "Far from the sun and summer-gale, // In thy green lap was Nature's Darling laid..." [Ibidem], that is ended with ESA combined with PA to the boy: "Thine too these golden keys, immortal Boy!..." [Ibidem]. In the third antistrophe, the poet describes all the seen by the boy using RSA: "He pass'd the flaming bounds of Place and Time // The living Throne, the sapphire-blaze ..." [Ibidem]. In the third epode, the author glorifies the poetry one more time by using DSA: "Hark, his hands the lyre explore! // Bright-eyed Fancy hovering o'er..." [Ibidem].

Scheme representation of the T. Grey's ode discursiveness through the prism of speech act is presented in Figure 2.

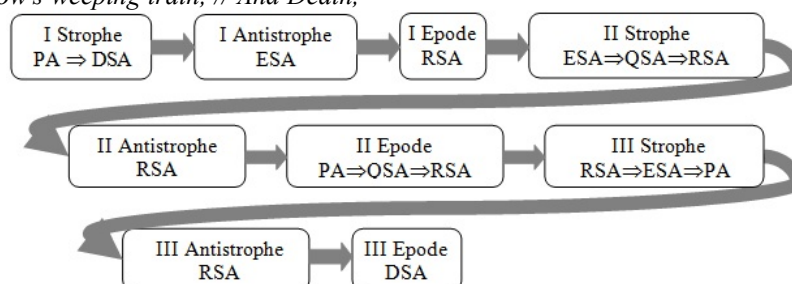


Fig 2. Scheme representation of the ode by T. Grey "The Progress of Poesy"

Thus, speech act is the structural element in the composition of the ode. The strophes are separated from one another with the help of different speech acts. The architectonics of the ode is in exact accordance with the compositional organisation coinciding with prototype form of Pindar's odes.

British Ode

British ode of the 17th-18th is mostly presented by abstract themes (W. Collins "Ode to Pity", B. Johnson "Ode, or Song, by All the Muses, in Celebration of her Majesty's Birthday, 1630").

"Ode to Pity" by W. Collins consists of seven

strophes. The quantity of compositional elements corresponds to the quantity of strophes of the ode.

The main theme of the ode is the theme of pity. The author begins the ode with PA to the Pity as a good interlocutor and friend of human: "O Thou, the Friend of Man assign'd..." [2]. The second strophe is started with RSA: "By Pella's Bard, a magic Name,..." [Ibidem]. The next step is PA to Pity: "Long, Pity, ..." [Ibidem]. Then the poet uses DSA: "...let the Nations view // Thy sky-worn Robes of tend'rest Blue, // And Eyes of dewy Light!" [Ibidem]. The third strophe is quesitive: "But wherefore need I wander wide // To old Ilissus' distant Side, // Deserted Stream, and mute?" [Ibidem]. Then the representative strophe is used: "There first the Wren thy Myrtles shed // On gentlest Otway's infant Head, // To Him thy Cell was shown; // And while he sung the Female Heart, // With Youth's soft notes unspoiled by

Art, // Thy Turtles mix'd their own" [Ibidem]. The fifth strophe is the climax. The author invites Pity to his thoughts using DSA: "Come, Pity, come, by Fancy's Aid, // Ev'n now my Thoughts, relenting Maid..." [Ibidem]. In the sixth strophe the poet continues to develop the main thought of the fifth strophe and shows it through RSA: "There Picture's Toils shall well relate // How Chance, or hard involving Fate, // O'er mortal Bliss prevail: // The Buskin'd Muse shall near her stand, // And sighing prompt her tender Hand // With each disastrous Tale" [Ibidem]. The seventh strophe is the last one. W. Collins appeals to Pity and expresses her his respect using PA and ESA: "Till, Virgin, Thou again delight // To hear a British shell!" [Ibidem].

Scheme representation of the W. Collins' ode discursiveness through the prism of speech act is presented in Figure 3.

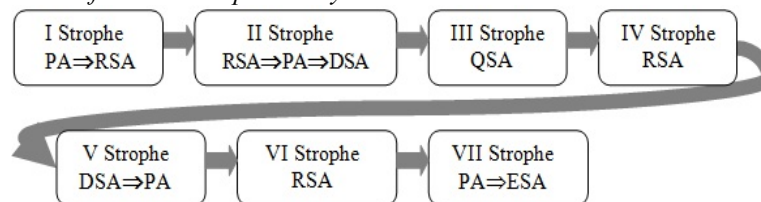


Fig 3. Scheme representation of the ode by W. Collins "Ode to Pity"

The interchange of speech acts in the ode runs the gamut from PA and RSA at the beginning of the ode to ESA at the end. Scheme representation of the ode is in close collaboration with its traditional elements as PA → glorification → request.

Conclusions

So, it should be concluded that Pindaric variant of composition prevails in the traditional odes of the antique origin. The composition is based on such triune units as strophe, antistrophe and epode that are used in various successions. British variant of a composition of the same period is in exact accordance to mention above peculiarities of the discursiveness. However, it should be noted that in British group there are the verses that have their own strophe organisation but they correspond to all the other criteria of this type.

The perspective of the further investigations is the comparative analysis of Pindaric British odes and Variant odes of different theme groups and historical periods.

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