

Speech Act as a Key Marker of Pindaric and British Ode Discursiveness

Yana Gryshchenko, PhD, Assoc. Prof,
National Technical University of Ukraine
“Igor Sikorsky Kyiv Polytechnic Institute”, Ukraine,
Yanagri13@gmail.com

Abstract: Ode as one of the leading poetical genres has fixed the attention of linguists for a long time. There are such linguistic approaches to the analysis of poetry as structural-semantic, cognitive-poetic and pragmalinguistic ones. However, there is a lack of investigations in the cognitive-pragmatic field. Speech act as a marker of poetry discursiveness is the focus of this approach. Poetry discursiveness is interpreted in this paper as a correlation of composition, architectonics and speech acts in poetry. The studying of the marker helps to open an author and a reader interaction. The purpose of our investigation is to identify the role of speech act in the creation of English ode discursiveness. The tasks of the research are to present the methodological basis of the cognitive-pragmatic approach to the investigation of poetry discursiveness, to classify English odes according to the types of their compositions and to give the detailed description of these types.

Keywords: discursiveness, speech act, composition, ode, cognitive-pragmatic approach.

The results of the preliminary theoretical research. Modern linguistic investigations in poetry are conducted within the next approaches: 1) structural-semantic approach (N.V. Alokhina (2005), I.I. Kovtunova (2002), O.H.Revzina (1998)); 2) cognitive-poetic approach (L.I. Belehova (2002), L.V. Dimitrenko

(2000), I.A. Redka (2009), R.I.Stefurak (2003), O.Y. Filipchik (2000)) ; 3) pragmalinguistic approach (I.O. Bezkrovna (1999), Ye.A. Horlo (2007), O.A.Grishina (1989), O.O. Soloviova (2007)). In the 20th century, the ode was studied by such scientists as M.L.Gasparov (1980, 1981), L.V.Pumpyanskij (1983), Yu.N. Tynyanov (1977), V.M. Zhirmunskij (1975).

The purpose of our research is to identify the role of speech act in the creation of English ode discursiveness.

The material of the analysis is 36 English odes of the 17th-18th centuries.

There are three theme groups of Pindaric odes of the 17th-18th centuries:

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 Liberty”, “Ode to Mercy”).

The peculiarities of the odes discursiveness of the first thematic group 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.

Speech act is the structural element in the composition of the second group odes. The strophes are separated from one another with the help of different speech acts. The architectonics of the odes is in exact accordance with the compositional organization coinciding with prototype form of Pindar's odes. The generalized scheme representation of this type of odes is equal to the invariant Pindaric odes of the previous thematic group.

The odes, which deal with abstract phenomena, are the most distant from the Pindaric prototype. It is mentioned only two elements from the three traditional compositional stages of the Pindaric odes. However, the strophes are still separated from one another with the help of different speech acts.

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"*).

1. British invariant ode consists of equal quantity of lines in strophes, begins with poetry address, contains the element of "glorification".

2. The development of the action in the ode is followed by the use of speech acts in structure-forming role.

3. The most noticeable structure-forming role of speech acts is in the odes with six lines strophes (*five odes by W. Collins, two odes by B. Johnson, one ode by T. Grey*).

4. The composition structure of the British ode is different. There are invariant and variant types of composition of the British ode.

Conclusion. 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 organization 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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