

Bibliotekarstudentens nettleksikon om litteratur og medier

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Ode

(_sjanger, _skjønnlitteratur, _lyrikk) Fra gresk “ode”: “sang”. En lyrisk sjanger som gir en hyllest til noe eller tiltaler et fenomen eller en person. Høystemt lovprisningsdikt. Opprinnelig en kultisk-religiøs sang til gudenes ære, ledsaget av musikk. Ode roser ofte noe som opphøyet og edelt, og er dermed eksempel på panegyrikk (en person eller en sak lovprises). Ode skrives “often in the form of an address; generally dignified or exalted in subject, feeling, and style” (*Oxford Dictionary* sitert fra Jump 1974 s. 2).

“Genrebeteckningen ode upptogs av den nya tidens klassicister som beteckning på en strofiskt uppbyggd dikt av viss längd i upphöjt stilläge och ofta ägnad en framstående person eller allegorisk abstraktion. Furstar kunde hyllas i oden, likaså egenskaper som tapperhet och vishet. När odet riktas till en gudom kallas det ibland hymn.” (Bergsten 1990 s. 100) Diktet henvender seg til noe(n), tiltaler eller påkaller. Det kan utformes som en slags “samtale” med et “du”, der dikteren stiller spørsmål til f.eks. nordenvinden. Mange ode begynner med “O ...” (“O, stillhet, du livets oase av fred og harmoni ...”).

I de greske tragediene var “stasimon” en av sangene framført av koret. Stasimon var egentlig en ode, “a choral ode, especially in tragedy, divided into strophe and antistrophe: usually alternating with the epeisodion and, in the final ode, preceding the exodos.” (<http://dictionary.reference.com/browse/stasimon>; lesedato 09.04.15)

I en omtale av Aiskhylos’ tragedie *De bønnfallende* (ca. 463 f.Kr.; også kalt *Hiketides*) går det fram at korsangene i de greske tragediene kan være ode. “The parodos is followed by a long ode. A slow and steady rhythm is started, and the chorus proceeds to dance and sing some 140 verses. There is no suggestion of immediate action, debate or intrigue; the ode, one-sixth of the whole play, would take something like fifteen minutes in performance” (Kitto 1986 s. 4). Andre korsanger kan være hymner.

Den greske dikteren Simonides fra Keos “is ascribed the shaping of the epinician ode, the choral song in honour of a victory in the Olympic or other games. This was to find its greatest exponent in Pindar (518 B.C. - c. 438 B.C.). The games are little more than

Pindar's point of departure. From them he invariably proceeds with little or no delay to matters of wider scope and deeper significance. Men win in the games, he believes, because they have natural talent, develop it by hard toil, and enjoy the favour of the gods. Life everywhere owes its splendour to just such high endeavour as they manifest. Their successes bring them exhilaration and exaltation, an extension and enrichment of consciousness, a dazzling glory, and a sort of immortality in the memory of an admiring posterity.

For if any man delights in expense and effort
And sets in action high gifts shaped by the Gods,
And with him his destiny
Plants the glory which he desires,
Already he casts his anchor on the furthest edge of bliss,
And the Gods honour him.
(‘Isthmian VI’: trans. Bowra)” (Jump 1974 s. 4)

I den greske antikken ble kjærlighets-oder framført med en slags lyre kalt en “barbitos” (Demougin 1985 s. 1159). Noen oder ble framført til fløytespill. Fra antikken er det bevart oder skrevet til ære for seirende atleter, til deres triumfer. I den greske lyrikken ble det i antikken skrevet to typer oder: én med poetens personlige følelser, og én til offentlige seremonier og som ble sunget og danset av et kor (Lanson og Tuffrau 1953 s. 128). Dikteren Anakreon representerte den første typen, Pindar den andre (dvs. lovprisninger i ode-form; “epinikia” = “seierssanger”).

“The fundamental archetype for literary achievement will always be Pindar, who celebrates the quasi-divine victories of his aristocratic athletes while conveying the implicit sense that his victory odes are themselves victories over every possible competitor.” (Bloom 1995a s. 7)

I antikken er blant andre den romerske dikteren Horats (Quintus Horatius Flaccus) kjent for sine oder. Han innførte den personlige ode i romersk litteratur. I år 23 f.Kr. fikk Horats publisert sin diktsamling *Carmina*, en samling på 88 oder fordelt på tre deler. Odene hans ble publisert i fire bøker i årene 23-15 f.Kr. Et sentralt tema er den epikureiske livsgleden som trues av døden. Noen oder hyller Augustus og freden han skapte. Andre handler om mer hverdagslige opplevelser. Noen av Horats’ oder er rettet til bestemte personer i dikterens omgangskrets. Ode I.2 er henvendt til en av dikterens kvinnelige venner, Leuconoë. Horats ber henne i diktet om å slutte med sine astrologiske spekulasjoner og heller nyte øyeblikket (på latin “carpe diem”, dvs. “grip dagen”). Også andre av hans oder handler om vennskap, og han deler sine tanker om liv og død med sine venninner og venner. Johannes Gjerdåker har oversatt alle Horats’ 104 oder til norsk i tre bind (utgitt 2001, 2005 og 2010).

“In Horace’s Ode 4.15, Apollo tells Horace to abandon his attempts at epic and to continue writing lyric. Even though this Ode is a tribute to Augustus, Apollo demands that it be written in lyric verse.” (<http://scholarship.claremont.edu/cgi/; lesedato 16.10.15>)

Horats’ såkalte Actium-ode (nr. 1-37) “focuses on Octavian’s defeat of Mark Antony and Cleopatra at the Battle of Actium and the subsequent death of Cleopatra, but it does not mention Mark Anthony at all. Some commentators have hazarded that this was an attempt to portray the conflict as the termination of a foreign threat and not as the resolution of an ongoing civil war. In fact, Cleopatra herself, the subject of the poem, is not actually named as such in the ode either, but is clearly referred to throughout as “the queen”. The first five stanzas are a somewhat gloating celebration of the defeat of Cleopatra, whom Horace describes at one point as a “*fatale monstrum*” (actually better translated as “doom-bringing portent” rather than “fatal monster”). The final three stanzas, however, change quite radically in their tone and focus, stressing Cleopatra’s nobility in the face of defeat. This is probably more an attempt on Horace’s part to be magnanimous in victory rather than a demonstration of any ambivalence over Octavian’s victory as some have suggested, and it does seem that Horace intended his audience to see both sides of Cleopatra.” (Luke Mastin i https://www.ancient-literature.com/rome_horace_odes_1_37.html; lesedato 24.08.18)

“A combination of drinking song, victory ode, and political manifesto, *Odes* 1.37, the Cleopatra ode, is a celebration of Cleopatra VII’s defeat by the forces of Octavian and Marcus Vipsanius Agrippa in 31 b.c.e. [= år 31 “before the common (or current) era”]. It is also another example of Horace’s ability to combine diverse themes and poetic genres in an interesting way. While the poem begins with a simple invitation to drink in celebration of the Roman victory, the tone of the work gradually becomes more serious as the work progresses. Cleopatra is first presented as a queen plotting mad destruction for the Capitoline Hill (line 37), then as an accursed monster (*fatale monstrum*, line 21), then as “no submissive woman” (*non humilis mulier*, line 32) but a queen who preferred death to humiliation. There is, in the end, a grudging admiration by Horace for Cleopatra’s heroism, even though she had been an enemy to the Roman people. Marc Antony, who had been defeated along with Cleopatra, is not mentioned. (He had been similarly ignored in Octavian’s declaration of war against Cleopatra.) Horace does not think it suitable to revel in the defeat of Antony, a fellow Roman citizen. Nevertheless, Antony’s presence is felt throughout the poem in the frequent references to wine and drunkenness. Before the battle, Octavian, Cicero, and others had attempted to depict Antony as a drunk. The poem’s structure as a drinking song, its references to Caecuban and Maeotic wine, and its (historically inaccurate) image of Cleopatra as inebriated at the battle are all attempts to remind the reader

indirectly of Antony. The meter of the work is borrowed from the Greek lyric poet Alcaeus, who also wrote drinking songs and victory odes. The repetition of the word “now” (*nunc*) three times in the opening line established an immediacy as though a great threat, long impending, has only now been removed. In addition to the imagery of drunkenness and wine, symbolism of the hunter (Octavian) and hunted (Cleopatra) appears throughout the work. Cleopatra fled, Horace suggests, from the pursuit of Octavian; but when death proved inescapable, she met it nobly as befits a queen.” (<https://www.enotes.com/topics/odes-1-37-cleopatra-ode>; lesedato 24.08.18)

Den spanske mystikeren Johannes av Korset (hans egentlig navn var Juan de Yepes y Alvarez) levde på 1500-tallet, og skrev bl.a. odene “Sjelens mørke natt” og “Kjærlighetens flamme” (Strosetzki 1996 s. 137).

Den spanske 1500-tallsdikteren Francisco de Herrera skrev en ode til seieren ved Lepanto (Strosetzki 1996 s. 143). I et stort sjøslag ved Lepanto utenfor Hellas i 1571 vant spanjolene og deres allierte en viktig seier over tyrkerne. Forfatteren Miguel de Cervantes deltok som soldat.

Den britiske kvinnelige 1600-tallsforfatteren Aphra Behn skrev oder. “Some of Behn's lyrics originally appeared in her plays, and there were longer verses, such as the Pindaric odes, published for special occasions. But the majority of her poetry was published in two collections that included longer narrative works of prose and poetry as well as Behn's shorter verses. *Poems upon Several Occasions: with A Voyage to the Island of Love* (1684) and *Lycidus: Or The Lover in Fashion* (1688) reflect Behn's customary use of classical, pastoral, courtly, and traditionally English lyric modes. [...] In “To Alexis in Answer to his Poem against Fruition. Ode” Behn asserts that men are only interested in conquest and that once they get what they want from one woman, they go on to another.” (<http://www.poetryfoundation.org/bio/aphra-behn>; lesedato 25.08.14)

Den tyske dikteren Andreas Gryphius skrev pindariske oder på 1600-tallet med bibelsk tematikk. Sentralt i hans oder er forholdet mellom menneskets nød og muligheten for frelse (Szyrocki 1968 s. 50-51). Den tyske barokkdikteren Georg Rudolf Weckherlin publiserte bl.a. *Oder og sanger* (1618), og hans mest kjente ode er “Drukkenskap” (1641) (Szyrocki 1968 s. 63). Den tyske dikteren Christian H. von Hofmannswaldau skrev på 1600-tallet erotiske oder, som blant annet tematiserer kjærlighetslengsel, nytelsen i sanselig kjærlighet og drømmer om kjærlighet (Szyrocki 1968 s. 124).

Den engelske dikteren William Collins’ *Odes on Several Descriptive and Allegoric Subjects* (1746) inneholder bl.a. oder til barmhjertigheten, frykten, enkelheten, nåden,

friheten, freden og en ode til lidenskaper og musikk. I oden til frykten står det: “Ah *Fear!* Ah frantic *Fear!* / I see, I see Thee near” og “O *Fear*, I know Thee by my throbbing Heart”.

Den tyske 1700-tallsfilosofen Johann Gottfried Herder koblet odesjangerens opprinnelse til orfiske og eleusinske hemmeligheter og druidenes magiske besvergelses (Völker 1986 s. 16). Alle disse kultene er “urgamle”, dunkle og mystiske.

Spanjolen Juan Meléndez Valdés skrev en lang rekke filosofiske oder i perioden 1780-1812 (Strosetzki 1996 s. 263). Han “wrote philosophical odes that reflect the sentiments of the Enlightenment.” (<http://global.britannica.com/>; lesedato 11.11.13) Den spanske dikteren Pedro Montegón skrev i *Oder* (1778-79) hyllester av blant annet industri, luksus, handel og barneoppdragelse (Strosetzki 1996 s. 261). Den spanske dikteren Francisco Sánchez Barbero skrev en “Ode til slaget ved Trafalgar”, det store sjøslaget i 1805, og andre politiske oder (Strosetzki 1996 s. 261-262).

“In The English Ode from Milton to Keats George Shuster confesses difficulty of defining the ode. His own definition is therefore a very broad compass. He writes that it is ‘a lyric poem derived, either directly or indirectly, from Pindaric models. These models were poems of praise, worship, reflection, commemoration, and patriotic sentiment. In addition they were ... written in lengthier, more complex stanzas than those selected for ordinary lyric use’ ” (Leighton 1984 s. 101-102). Den engelske romantikeren John Keats’ oder uttrykker ønsket om at skjønnheten skal hjelpe oss å flykte fra mismot og lidelse. “A famous 19th-century example of ekphrastic poetry is John Keats’s “Ode on a Grecian Urn,” written in 1819. Like Homer [i beskrivelsen av Akillevs’ skjold i 18. sang i *Iliaden*], Keats mixed descriptions of things that could have been visible on a Greek vase with things that could not have been. Unlike Homer, Keats made himself and his own experience of viewing the vase an important part of the poem.” (Marjorie Munsterberg i <http://writingaboutart.org/pages/ekphrasis.html>; lesedato 28.09.16)

Josef Stalin brukte psevdonymet Soselo da han publiserte dikt i sin ungdom. Stalin skrev blant annet en ode: “Soselos neste dikt, en forrykt ode “Til månen”, avslører mer av poeten i ham: en tragisk voldelig og deprimert paria som lever i en verden av isbreer og guddommelig forsyn, føler seg tiltrukket av det hellige måneskinnet (*Morgenbladet* 12.–18. oktober 2007 s. 38). Den tyske dikteren Johannes R. Becher omdiktet i 1916, midt under 1. verdenskrig, Schillers “Ode til gleden” til en tysk nasjonal hyllest med ord som “rakettflamme”, “dolker”, “bajonetter”, “bomber”, “telegrammer” og “stinkgass” (Segeberg 2003 s. 23). Den franske dikteren Paul Valéry brukte den klassiske odens rytme i diktene i *Charmes* (1922).

I 2009 ble en samling av den chilenske poeten Pablo Nerudas oder oversatt til norsk (*Oder*, oversatt av Kari Näumann, Bokvennen forlag). Oversettelsen er blant annet basert på Nerudas samling *Elementære oder* (1954; Neruda ga ut fire samlinger med oder i årene 1954 og 1959). I en anmeldelse av den norske boka skrev Jonny Halberg: “Som litterær form er oden i en utsatt posisjon, siden den i utgangspunktet er en hyllest til personer, nasjoner, ideer, naturen eller guddommer. Lyrikkens oppgave er ikke å tilsløre gjennom smiger; det visste Neruda utmerket godt. Han valgte, i tråd med sin kommunistiske overbevisning og folkelige vitalisme, å skrive hyllester til det alminnelige, det være seg sokker, tomater, stjerner, et piano, kjærligheten eller piggråd. Han tar oden ned, og lar den handle om de tingene som vi gjør og møter til daglig, med et strømmende språk, en smidig og innbydende rytme, og de surreale metaforene som er karakteristiske for mye spanskpråklig diktning. [...] Og også i odene vever han inn politiske synsvinkler, som i “Ode til brødet”: “Alle individer / skal få rett / til jord og liv / og slik skal morgendagens brød bli / brød til alle munner.” Omtrent samme nivå er det på noen av strofene i “Ode til ensomheten”, hvor han kaller ensomheten for et “falskt ord / uekte mynt”, og videre: “Jordens ensomhet / er ørkenen. Og den er / steril”.” (*Morgenbladet* 29. januar–4. februar 2010 s. 38).

Henry Notaker har redigert verket *Bordets poesi: Viser og vers om mat og drikke* (1989). Boka inneholder blant annet oversettelser av Pablo Nerudas “Ode til pommes frites”, “Ode til tomaten”, “Ode til ålegryten”, “Ode til olivenoljen” og “Ode til tallerkenen”.

Den amerikanske poeten Sharon Olds har skrevet oder til blant annet en hofteoperasjon og til kjønnsorganer. I *Odes* (2016) er det “erotiske dikt skrevet fra perspektivet til en kvinne på over 70, der hun bruker den klassiske odeformen [...] en serie vakre, humoristiske dikt der Olds benytter en av lyrikkens mest tradisjonsbundne sjangre til å prise hverdagslige aspekter ved det å ha en kropp [...] Diktene hennes viser at det er mulig å bryte tabuer uten å ofre et dikts skjønnhet eller mystikk. [...] Det hele startet da Olds var i en bokhandel og en bok falt ned fra hyllen. Det var Nerudas *Oder til de grunnleggende ting*. Å lese Nerudas oder til hverdagslige ting som et bord, en hund, til saltet på bordet og så videre, samtidig som hun var i et nytt forhold og forelsket, satte i gang en prosess. [...] I sitt åttende tiår har Olds funnet en ny barriere å bryne seg på, en ny del av kvinners liv og erfaringer man blir fortalte ikke er passende emner for litteratur – som når hun skriver en ode til en visnet utringning. - Jeg har ikke egentlig noen idé om at disse kroppsdelene nødvendigvis skal tilbes, det handler mer om å se skikkelig på detaljene, det som utgjør livene og sansene våre, sier Olds.” (*Morgenbladet* 3.–9. mars 2017 s. 50 og 53)

I Øyvind Rimbereid diktsamling *Hvit hare, grå hare, svart* (2019) “besynges både sandpapiret og hengselen med egne oder” (*Morgenbladet* 15.–21. november 2019 s. 42).

Neruda skrev en ode til Stalin. Neruda “was a longtime supporter of Stalin, and won the Stalin Peace Prize. As late as 1953, when Stalin died, Neruda composed an ode for him. No doubt this was partly due to Neruda’s belief that Communism provided hope for those capitalism often exploits – the working people who often appear in Neruda’s poetry.” (<http://www.raintaxi.com/worlds-end/>; lesedato 22.03.17)

Den tyske forfatteren Hans Magnus Enzensbergers diktsamling *landsspråk* (1960) inneholder en bolk med tittelen “oder til ingen” (tysk “oden an niemand”). Enzensberger har også skrevet diktet “ære være sellerien” (“ehre sei der sellerie”), der ordet “ode” blir brukt om diktet i dets første strofe. Den tyske lyrikeren Albert Ostermaier har spilt på det tyske fotball-landslaget for forfattere, dvs. et amatørslag av fotballspillere som er forfattere. Ostermaier var målvakt på laget, og skrev i den anledning diktet “Ode til Kahn” (2006), om den tyske målvakten Oliver Kahn (Neuhaus og Ruf 2011 s. 105).

Eksempler på oder og diktsamlinger med oder:

Pindar: *Epinikia* – oder og hymner til antikke idrettsmenn

Pierre de Ronsard: *Oder* (1550-53; 5 bøker) – mange av odene imiterer Pindar, andre Horats

François de Malherbe: “Ode til Marie av Medici ved hennes ankomst i Frankrike” (1600) og “Ode til kong Ludvig 13. på vei til å straffe opprøret i Rochelois” (1628)

Marc-Antoine Girard de Saint-Amant: “Ode til ensomheten” (1619)

Théophile de Viau: “En ravn skriker foran meg” (1620-tallet)

John Milton: “On the Morning of Christ’s Nativity” (1645)

Andrew Marvell: “Horatian Ode upon Cromwell’s Return from Ireland” (1650) – kalt “one of the most mature and sophisticated political poems in the history of English poetry” (Nicholas Murray)

Charles Perrault: “Ode til Kongens bryllup” (1663)

Jean de La Fontaine: “Ode for freden” (1675)

Gustaf Fredrik Gyllenborg: “Ode öfver själens styrka”

Antoine Houdar de La Motte: *Oder med en tale om poesien generelt og oden spesielt* (1707); “Ode om Ludvig den stores død” (1716)

Friedrich Gottlieb Klopstock: *Oder* (1750)

Friedrich von Hagedorn: *Oder og sanger* (1752)

Christoph Martin Wieland: *Ode til forløserens fødsel* (1754)

Ewald Christian von Kleist: “Ode til den prøyssiske armé” (1757)

Thomas Gray: “Ode on the Death of a Favourite Cat, Drowned in a Tub of Gold Fishes“

Johannes Ewald: “Til Sielen [= sjelen]: En Ode” (1780)

Peter Pindar (pseudonym for John Wolcot): *Lyric Odes to the Royal Academicians* (1782-85)

Friedrich Hölderlin: “Ode til Rousseau” og “Heidelberg”

William Collins: “An Ode for Music“

André Chénier: *Hymner og oder* (slutten av 1700-tallet, utgitt posthumt) – bl.a. med “Ode til Marie-Anne-Charlotte Corday”

Heinrich von Kleist: “Germania til sine barn”

Friedrich Schiller: “Til gleden” – senere ble dette sangteksten i Beethovens 9. symfoni

William Wordsworth: “Ode: Intimations of Immortality from Recollections of Early Childhood” (1807) og “Ode on the Recollection of Childhood” (1804/07)

Samuel Taylor Coleridge: “Dejection: An Ode” og “France: An Ode”

Lord Byron: “Ode til Napoleon Buonaparte” (1814; ble oversatt til norsk av Henrik Wergeland); “Ode to Venice” (1819); “Ode to a Lady”

Percy Bysshe Shelley: “Ode to the West Wind” (1819), “To a Skylark” (1820), “Ode to Liberty” (1820)

John Keats: “Ode on a Grecian Urn”, “Ode to a Nightingale”, “Ode to Psyche”, “Ode on Melancholy”, “To Autumn”

Victor Hugo: *Ode* (1822)

Henrik Wergeland: “Ode til Norges Frihed”

Alfred Tennyson: “Ode to Memory” (1830) og “Ode on the Death of the Duke of Wellington” (1852; publisert to dager før begravelsen av Wellington)

Théodore de Banville: *Linedanser-oder* (1857) – delvis parodier på dikt av Victor Hugo

Arthur O’Shaughnessy: “Ode” (1874)

Giosuè Carducci: *Barbariske oder* (1877-89)

Paul Verlaine: *Ode til hennes ære* (1893)

Paul Claudel: *Fem store oder* (1910)

Theodor Däubler: “Ode til Roma” (1912)

Fernando Pessoa: “Maritim ode”

Allen Tate: “Ode to the Confederate Dead” (1930)

Bertolt Brecht: “Ode til en person av høy rang” (1941)

Inger Hagerup: “Ode til grønnsakene” (1942)

Philippe Soupault: *Ode 1943-1946* (1946) – bl.a. "Ode til det bombete London" (1944)

André Breton: “Ode til Charles Fourier” (1947) – Fourier var en utopisk sosialist

Henrik Nordbrandt: *Ode til blæksprutten og andre kærlighetsdigte* (1975)

Jean Ristat: *Ode for å påskynde våren* (1978)

Chris Klimas: “An Ode to Pants” (2005) – nett-tekst

Den engelske forfatteren Kingsley Amis’ dikt “To A Baby Born Without Limbs” (1966) har blitt oppfattet som en ode (Burgess 1971 s. 146).

En ode har ofte noen tydelige språklig-retoriske kjennetegn, f.eks. bruk av apostrofe (retorisk tiltale eller påkallelse). P. B. Shelleys "Ode to the West Wind" begynner slik:

"O WILD West Wind, thou breath of Autumn's being,
Thou, from whose unseen presence the leaves dead
Are driven, like ghosts from an enchanter fleeing,

Yellow, and black, and pale, and hectic red,
Pestilence-stricken multitudes: O thou,
Who chariotest to their dark wintry bed"

"Jean Salmon Macrin (1490-1557), famous neo-latin poet, native from Loudun, in France's Touraine region, held the position of official valet and poet for king Francis the First, like his colleague Clement Marot. He was considered during his lifetime the greatest lyric poet after the great Horatius. [...] the *Hymns* of 1537, a key book in Macrins production. In these poems, Macrin returns to a more ardent yet intimate devotion, a sign of his shift towards family topics. Macrins poems are a synthesis between profane lyricism and Erasmus philosophy. The reader will find in this book occasional lyricism, official odes, spiritual meditations, praise to humanists [...] as well as domestic and autobiographic odes. All poems demonstrate a wonderful harmony between erudition, metric virtuosity, and ideals of sincerity." (<https://books.google.no/books/about/Hymnes.html>; lesedato 12.01.17)

Den engelske dikteren John Drydens "finest irregular Pindarics are 'To the Pious Memory Of the Accomplisht Young Lady Mrs Anne Killigrew' (1686), 'A Song for St Cecilia's Day, 1687', and 'Alexander's Feast; or The Power of Musique' (1697). The second and third of these were written for two of the annual celebrations of St Cecilia's Day. The saint had a special association with church music, and in particular with the organ, which she was sometimes said to have invented, so the programme on each occasion from 1683 onwards took the form of a church service followed by an entertainment in which an ode, written and composed for the occasion, had an important place. In style, these odes reflect the growing taste of their time for Italian music, which was dignified, emotional, and decorative. [...] 'Alexander's Feast' is Dryden's crowning achievement in this kind. It describes how Timotheus by his music sways the emotions of Alexander the Great at a feast celebrating the conquest of Persia. In turns, Alexander supposes himself divine, revels in drinking, pities his fallen enemy Darius, feels love for his mistress Thais, and lusts for revenge against his Persian foes. Though Dryden's lines vary more widely than ever both in length and in metre, his ear and judgement were never more sure. Repetitions of words and phrases, which in isolation could easily seem extravagant, entirely justify themselves in their contexts. The writing is versatile, elegant, serene; at the same time it is virile, bold, even flamboyant." (Jump 1974 s. 19-21)

“Dryden made the irregular ode an accepted and interesting form. Many took it up during the century that followed the composition of ‘Alexander’s Feast’, believing it a suitable vehicle for dignified themes: ‘religious fervor, patriotic zeal, philosophic reflection, and biographical tribute’ (Shuster, p. 147). But successes were rare. Late in the century, William Cowper had to admit that ‘we have few good English odes’ (letter dated 4 August 1783).” (Jump 1974 s. 22)

I ett av “the greatest poems of the seventeenth century Andrew Marvell (1621-78) chose to emulate Horace’s longer and graver odes in praise of Augustus. ‘An Horatian Ode upon Cromwell’s Return from Ireland’ is the work of a singularly detached and open-minded supporter of the Parliamentary regime. During the sixteen-forties, the English Civil War had ended in a victory for the Parliament, which Cromwell served. King Charles I had been beheaded in 1649. Cromwell’s ruthless subjugation of Ireland occupied him from August 1649 to May 1650. In July 1650, only two months after his return to England, he was to cross the northern border on a preventive campaign against Scotland. He was to suppress an attempted restoration of the monarchy in 1651 and to become Lord Protector in 1653. Evidently writing in the early summer of 1650, Marvell celebrates this man’s virtues. He sees him as having agreed to leave his simple and apparently contented life in rustic obscurity in order to undertake important military and political duties. Cromwell’s disciplined obedience in discharging these, in conjunction with his other active and contemplative virtues, proves him fit to exercise the highest authority. Even the Irish, says Marvell implausibly, admit ‘How good he is, how just’. But his courage, justice, and devotion to public duty do not complete the account. Marvell hints that Cromwell could also be something of a Machiavellian. He does so by a veiled allusion to a report which modern historians think unfounded but which was current at the time: that Cromwell had connived at Charles’s escape from Hampton Court to Carisbrooke Castle a year or so before his execution, knowing well that if the King took the opportunity he would be landing himself in a more precarious situation.” (Jump 1974 s. 27-28)

“Even thus qualified, Marvell’s praise of Cromwell’s virtues is not the whole truth he has to tell about him. He also sees him very much as Byron and many of his contemporaries saw Napoleon, that is, as the embodiment of an awe-inspiring and irresistible natural force. He compares this with the lightning that breaks its way out of an enclosing cloud and blasts the head of Caesar himself. There would be no sense in resisting or blaming – or, presumably, praising – such a manifestation:

‘Tis Madness to resist or blame
The force of angry Heavens flame.

By such force, Cromwell has 'cast the Kingdome old/Into another Mold'. Perhaps he infringed 'antient Rights' in doing so. [...] Marvell accepts the necessity of the revolution that has occurred and acknowledges that force has brought it about. [...] The courage and dignity with which the 'Royal Actor' plays his tragic part tend to modify our approval of Cromwell and our acquiescence in the triumph of force." (Jump 1974 s. 28-29)

Marvell's "An Horatian Ode upon Cromwell's Return from Ireland" "comments on specific historical events and does therefore require some knowledge of the occasion which inspired it, though it is true to say that the poem largely supplies this information. Cromwell's rise from obscurity to power, the civil wars, the execution of the king are all mentioned, and it may be gathered that Cromwell has subdued the Irish and is planning to invade Scotland. [...] Marvell's ode is permeated by ambiguities – ambiguities which do not confuse us, but which ask us to consider carefully the alternative interpretations of the complex historical problem. Thus 'restless Cromwell' implies both admiration for his untiring activity and a warning that his inherent dynamism may have to be curbed. Similarly, the soldiers who applaud the execution of Charles with 'bloody hands' are viewed both as men who have ventured their lives for their cause and as men guilty of the blood of Charles. The central problem which this ode considers is that of the destruction of the old order, symbolised by King Charles, through the superior power of the new, symbolised by Cromwell. 'Justice' and the 'ancient rights' support Charles, but 'fate' and 'forced power' support Cromwell. The qualities of the old régime are mirrored in Charles's courage, decorum and personal attractiveness: the new régime offers democratic control by the Commons, military successes and the liberation of enslaved nations. [...] Marvell pictured a strong England as the liberator of France and Italy from despotic rule. [...] As the expression 'greater spirits' shows, Cromwell's superiority is moral, not political or military, and it is this which forces nature to 'make room' for him. [...] Marvell's detached, balanced consideration of a problem which might well have provoked partisan heat and over-simplification has frequently been admired, and analysis of his technique would show his qualities of critical reserve entering into the detail of his work. As one might expect of such a poem, the images of armour, lightning, falconry, hunting and swords seem to triumph over those of the 'private gardens', the 'numbers languishing' and the 'books' – the 'inglorious arts of peace'." (Davison 1964 s. 45-49)

"In 'An Ode, upon occasion of His Majesties Proclamation in the Year 1630. Commanding the Gentry to reside upon their Estates in the Countrey', the very title of which advertises its Horatian theme, Sir Richard Fanshawe (1608-66) used the four-line stanza in which Alexander Pope (1688-1714) was to write one of his few lyrical poems [...] 'Ode on Solitude' " (Jump 1974 s. 31).

“Our Poets Laureate were among the more frequent users of the form. Throughout the eighteenth century and into the early part of the nineteenth century, they turned out annual Birthday Odes and New Year Odes for royalty. Many of these deliver their stately compliments in the ‘lax and lawless versification’ of the irregular Pindaric; they were often ridiculed at the time and can excite little interest today. When offering the Laureateship to Thomas Gray in 1757, the Lord Chamberlain tried to tempt him by suggesting that the New Year and Birthday Odes might no longer be required. But Gray refused the offer, and the new Laureate, William Whitehead, dutifully performed the set tasks as his predecessors had done. It was Robert Southey, appointed in 1813, who earned the gratitude of his successors by shifting the emphasis from writing odes ‘at stated times and upon stated subjects’ to celebrating ‘great public events ... as the spirit moved’ (letter dated 5 September 1813).” (Jump 1974 s. 22-23)

Briten Thomas Gray skrev bl.a. “an irregular ‘Ode for Music’, an elegant mock-ode ‘On the Death of a Favourite Cat Drowned in a Tub of Gold Fishes’, and an ‘Ode on a Distant Prospect of Eton College’ that recalls the half-dozen monostrophic odes of Pindar himself. But after Gray little life remained in the strictly Pindaric tradition in England. During subsequent centuries the irregular ode was to attract several distinguished practitioners. These would use it in their own fashions, however, and not in emulation of the Greek lyrist.” (Jump 1974 s. 25)

“The examples we have considered so far allow us to think of an ode as a poem of a grave and noble kind on a theme of acknowledged importance; it is likely to be of fair length, and either cast in the form of an address or evoked by some particular occasion. Naturally, individual specimens may deviate appreciably from this general account [...] It is with some such general account in mind that we must approach the odes of a period in which the Pindaric and Horatian traditions become much less clear and distinct [i Storbritannia]. [...] Admittedly, things were different on the Continent. Goethe and Schiller in Germany and Victor Hugo in France produced odes in the Pindaric tradition, and Hölderlin was the most ardent Pindarist of all.” (Jump 1974 s. 37-38)

Tyskeren Friedrich Gottlieb Klopstock håpet at den franske revolusjon skulle føre til borgerlig frihet i hele Europa, og skrev revolusjons-oder. I august 1792 ga den franske nasjonalforsamlingen han et symbolsk fransk statsborgerskap som en æresbevisning (Joch og Wolf 2005 s. 105). Blant de største tyske ode-dikterne regnes Klopstock og Hölderlin (Arnold og Sinemus 1983 s. 275).

Samuel Richardsons brevroman *Pamela: Or, Virtue Rewarded* (1740) ble en stor litterær suksess. Det ble skrevet oder som hyllet hovedpersonen i romanen: “Mr.

Ellis's Ode on the Virtue of Pamela" og "an Ode written by a Miss not 12 Years of Age" (Keymer og Sabor 2001 s. lviii i bind 1).

Franskmannen Georges-Louis Leclerc de Buffon var på 1700-tallet kjent som naturforsker, matematiker og filosof. I 1771 skrev dikteren Ponce Denis Ecouchard Lebrun en ode der han gjorde Buffon til gudenes rival, slik at Lebrun selv framstod som en slags prest (Sandra Provini i http://www.paris-sorbonne.fr/IMG/pdf/SProvini_Introduction_definitif-2.pdf; lesedato 09.01.17).

Den engelske forfatteren Charlotte Turner Smiths diktsamling *Elegiac Sonnets* (1784) inneholder også oder: "Ode to the Poppy. Written by a deceased Friend", "Ode to Death" og en ode fra hennes roman *Emmeline: The Orphan of the Castle* (1788) med tittelen "Ode to Despair".

Noen oder skrives som leilighetsdiktning. Amerikaneren Philip Freneau var medforfatter av oden "The Rising Glory of America" til åpningen av Princeton University (Ro 1997 s. 24).

Briten Ebenezer Elliott skrev på begynnelsen av 1800-tallet en lang ode til trykkekunsten, som sluttet med denne stofen: "Labor's Press, all lands shall sing, / Our Press, is the Press we bring, / All lands to bless. / O, pallid Want! O, labor stark! / Behold! we bring the second Ark!"

Lord Byrons "Venice: An Ode" (1819) inneholder de opprørske linjene
"Ye men, who pour your blood for kings as water,
What have they given your children in return?
A heritage of servitude and woes,
A blindfold bondage, where your hire is blows"

Den engelske dikteren Alfred Tennysons "Ode on the Death of the Duke of Wellington" (1852) er både en ode og en elegi (et klagedikt). Dette diktet "reflects the Victorian ideals of duty, honour and morality while deadening personal emotions and individualism. The poem opens, "Bury the Great Duke / With an empire's lamentation." [...] the tone in the ode is immediately elevated and a solemn, formal atmosphere is created. [...] the overall structure of the poem is irregular and mirrors a funeral procession. The first stanza ends with, "Mourning when their leaders fall, / Warriors carry the warrior's pall, / And sorrow darkens hamlet and hall." The triplets create a rhythm where the monosyllables capture the mourners' footsteps but underlying this sombre mood is a clearly martial sound that is reinforced through the repetition of the word "warrior" and the nasal sounds in the fourth line. This trumpet-like sound is repeated in the third stanza where "the mournful martial music" is not only onomatopoeic but also removes the rhythm allowing the poem to slip into a

melancholic cry of distress.” (<http://www.markedbyteachers.com/gcse/>; lesedato 15.04.15)

“Coventry Patmore (1823-96), wrote a large number of irregular odes and published a collection entitled *The Unknown Eros*. His prophetic odes on public events are intolerably stilted and portentous. When [den britiske (og jødiske) statsministeren Benjamin] Disraeli introduced and Parliament passed a bill that gave the vote to the working men in the towns and almost doubled the electorate, Patmore reacted with an ode, ‘1867’, that starts repulsively enough for four lines to suffice:

In the year of the great crime,
When the false English Nobles and their Jew,
By God demented, slew
The Trust they stood twice pledged to keep from wrong ...

In his more personal odes, Patmore often does much better. But no man can ever have been less alert to irony. In ‘Amelia’, for example, he takes his second fiancée for a walk to the cemetery where his first wife lies buried. Naturally he is pleased when Amelia speaks affectionately of her predecessor. When she has spoken, however, he adds in all innocence the catastrophic comment, ‘For dear to maidens are their rivals dead.’ ” (Jump 1974 s. 52-53)

En av Paul Claudels dikt i *Fem store oder* (1910) har tittelen “Ånden og vannet” og er “the second of five long, grandiose odes published together by Claudel [...] celebrates water (which is the infinite, the purifying liberation, the relief of repentant tears) and the spirit that breathes over the waters, quenching man’s thirst for God. [...] an immense concert chanting God’s glory. [...] The poet, at that time serving in the French consulate, dreams of water as a symbol of liberation. He then turns to the spirit, which pervades all, as water permeates all earth, and he hails the thrust of the spirit toward God.” (Burnshaw m.fl. 1964 s. 69)

“In the seventeenth and eighteenth centuries, the greater ode established itself in imitation of Pindar, the lesser ode in imitation of Horace. These Classical influences became more diffuse during the Romantic period. Many of our finest odes, both formal and irregular, appeared during the early years of the nineteenth century and imparted an impulse that persisted throughout the Victorian age. But during this age authors began to use the title ‘ode’ less readily, until in our own century it has been widely abandoned as an embarrassment. This being its history in England, can we give any single sense to the word ‘ode’? Clearly we cannot. But we can say that in the nineteenth and twentieth centuries the word has been used to refer to lyrical poems which, originating in personal impulses, rise to the presentation of general ideas of

some gravity and substance. Most of these poems are of moderate length and are fairly elaborate in structure and in style. Many of them take the form of addresses, though this is now less common than it was when the Classical influence was more potent. Poems which possess some but not all of these attributes may still be acceptably termed odes.” (Jump 1974 s. 59)

“[A]s we advance into the nineteenth century poets seem to grow shyer of calling their poems odes. At the same time, many poems not so labelled are distinctly ode-like and have understandably been called odes by readers and critics. Is there anything absurd in giving that name to the ‘Choric Song’ that forms the major part of Tennyson’s ‘The Lotos-Eaters’? or to Arnold’s ‘Dover Beach’? or to the two irregular metrical poems which Arthur Hugh Clough (1819-61) entitled ‘Easter Day’? Are not the best of Swinburne’s odes to be found among the poems from which he withheld the label? And what other label could reasonably be attached to ‘The Wreck of the Deutschland’ of Gerard Manley Hopkins (1844-89)?” (Jump 1974 s. 54)

“Perhaps the word ‘ode’ seems to promise a magniloquence to which few twentieth-century writers have aspired. At all events, they have been notably reluctant to incorporate it in the titles of their poems. Early in the century, Robert Bridges (1844-1930), Lascelles Abercrombie (1881-1938), and Laurence Binyon (1869-1943) used it in connection with works that now arouse little interest. The finest poem of the century to be so designated by its author is probably the ‘Ode to the Confederate Dead’ of Allen Tate (born 1899). As a Southerner, Tate feels a kinship with those killed in the struggle against the Federal armies. An earlier Southerner, Henry Timrod (1828-67), wrote immediately after the American Civil War an ‘Ode Sung on the Occasion of Decorating the Graves of the Confederate Dead, at Magnolia Cemetery, Charleston, S.C., 1867’.” (Jump 1974 s. 55)

Den britiske dikteren W. H. Auden “refuses to be too much in earnest when [...] he addresses the earth, ‘our Mother, the/nicest daughter of Chaos’, in an affectionate, mocking ‘Ode to Gaea’. [...] If MacNeice’s ‘Ode’ can take the form of a prayer for his son, why should not ‘A Prayer for my Daughter’ of W. B. Yeats (1865-1939) be thought an ode? [...] And did not Dylan Thomas (1914-53) produce several examples without affixing the label? It seems clear that modern poets shy of calling an ode an ode. No doubt they fear that the title promises too much. They do not wish to commit themselves to being as weighty and as dignified as their readers will expect the composers of odes to be. Moreover, they share with these readers some uncertainty regarding the advisability of classifying unique works of literature in genres. As we have seen, these hesitations are of relatively recent growth. To the Elizabethans, an ode could be a short, light song.” (Jump 1974 s. 58-59)

Den fascistiske østerrikske dikteren Josef Weinheber skrev oder, i samlingene *Mellom guder og demoner: Førti oder* (1938) og *Blod og stål: Tre oder* (1941) (Ketelsen 1976 s. 95). Den siste samlingen inkluderer en “Ode til Adolf Hitlers veier”.

Den franske dikteren Raymond Queneau ga i 1947 ut boka *Stiløvelser*. Første tekst er en kort gjengivelse av en triviell liten krangel mellom to personer på en buss. Den ene av personene får vi vite noen flere detaljer om, men historien er uten noe tydelig poeng. Forfatteren gjengir deretter den samme historien på over 90 forskjellige måter, f.eks. som definisjonstekst, anagram-tekst, filosofisk tekst, matematisk tekst, komedie – og ode.

Den østerrikske dikteren Ernst Jandl brukte i “Ode til N” (1966; “Ode auf N”) kun bokstavene i navnet Napoleon. Det er et lyddikt om “heltekult” (https://www.deutschlandfunkkultur.de/fundstueck-64-ernst-jandl-ode-auf-n.2156.de.html?dram:article_id=402737; lesedato 13.08.18). Det begynner slik:

“lepn
nepl
lepn
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lepn
nepl
o lepn
o nepl
nnnnnnnn
lopn
paa
lopn
paa
o nepl
o lepn
plllllll”

“Plutonian Ode is a long poem by Allen Ginsberg. The poem was written in 1978 and it is an eloquent plea for the safeguard of the planer against thermonuclear foe. Ginsberg protested against the spread of nuclear menace (Stephenson 174). He protested by linking radioactive nemesis, several biblical names for God and whirlpools of star spume silver thin as hairs of Einstein. The poem is an outside attack on convention; he chants a fitful Gnostic dirge using epithets such as “I salute your dreadful presence last majestic as the Gods” (Ginsberg 703). The poem makes a spectacular effort to change the national consciousness about the nuclear age and

addresses the looming specter of mass human annihilation. The entire poem connects to plutonium as a living part of the world although it is a dangerous one. The speaker talks to the plutonium and establishes a dialogue giving plutonium almost human characteristics. [...] the ode is obviously an attempt to master the new element. This is evident in the statement “manufactured spectre of human reason! O solidified imago of practitioner in black arts I dare your reality; I challenge your very being! I publish your cause and effect!” (Ginsberg 703). [...] He also declares “o density, this weightless anthem trumpets transcendent through hidden chambers and breaks through iron doors into the infernal room!..... I call your name with hollow vowels, I psalm your fate close by, My breath near deathless ever at your side to spell your destiny.... O doomed Plutonium” (Ginsberg 704). [...] The human imagination confronts the nuclear weapon in the poem so as to make a difference in life.” (<http://bestwriting-service.com/essays/Book-Review/the-analysis-of-plutonian-ode.html>; lesedato 17.06.16)

Den spanske dikteren Ángel González skrev en ironisk “Ode til våre nye diktere” (1977) (Strosetzki 1996 s. 360).

“From the Latin word for “patchwork,” the cento (or collage poem) is a poetic form made up of lines from poems by other poets. Though poets often borrow lines from other writers and mix them in with their own, a true cento is composed entirely of lines from other sources. [...] Modern cento [...] Peter Gizzi’s “Ode: Salute to the New York School.” [...] Gizzi employed the form to create a collage of voices, as well as a bibliography, from the New York School poets.” (<https://www.poets.org/poetsorg/text/poetic-form-cento>; lesedato 11.11.15)

Den tysk-jødiske filosofen Moses Mendelssohn ga i 1764 ut verket *Tanker om odens vesen*.

En odelette (diminutiv for “ode”) er et lite dikt med likheter med oden som sjanger. Pierre de Ronsard og andre Pléiade-diktere på 1500-tallet har skrevet odeletter (Demougin 1985 s. 1159).

Noen oder/hyllestikt er komiske eller parodiske. Norsk-amerikaneren Red Stangeland har skrevet sangen “O Lutefisk, O Lutefisk”, der de to første strofene lyder slik:

“O Lutefisk, O Lutefisk, how fragrant your aroma,
O Lutefisk, O Lutefisk, you put me in a coma.
You smell so strong, you look like glue,
You taste just like an overshoe,
But lutefisk, come Saturday,

I think I eat you anyway

2. O Lutefisk, O lutefisk, I put you in the doorway.
I wanted you to ripen up just like they do in Norway.
A dog came by and sprinkled you.
I hit him with my overshoe.
O lutefisk, now I suppose
I'll eat you while I hold my nose.”

“Awdl: Welsh poetic form equivalent to an ode. There are 12 separate awdl forms including: cyhydedd hir, cyhydedd naw ban, gwawdodyn, clogyrnach, rhupunt, tawddgyrch cadwynog, cyrch a chwta, toddaid and byr a thoddaid. The awdl was regarded as the most challenging and exalted Welsh form.” (http://www.poetsgraves.co.uk/glossary_of_poetic_terms.htm; lesedato 11.12.12)

“No one has ever written an ode to tolerance or raised a statue to her.” (den britiske forfatteren E. M. Forster i essayet “Tolerance”)

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