

Важливий естетичний центр роману пов'язаний і з естетикою *саторі*-«освянення» потаємної суті речей [9, с. 270]. Миттєве проникнення у сутність речей визначає таємницю чорнильниці (яка – лише шмат каменю, тому вона є тим «нічим, що водночас є усім») у долі героїв роману. Тільки у стані *саторі* Тіна – учениця та дочка сенсея – єдина з усіх персонажів, зрозуміла те, що прагнув повідомити Шімано.

У творчості японо-американського письменника в техніці постмодерністського інтертекстуального, гіпертекстуального, інтермедіального письма й в координатах традиційної японської естетики створюється образ Японії зсередини її філософії та культури, а не як плід орієнталістської уяви чи декоративної екзотики. Цей образ протиставлений і стереотипам про непорушність традицій, і впливовому у 1980-х рр. антияпонському напрямку («Japan-bashing»), що пропагував в Америці зневагу до всього японського.

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### ДО ПИТАННЯ ПРО РИМУВАННЯ ПОЛА МАЛДУНА К ВОПРОСУ О РИФМОВКЕ ПОЛА МАЛДУНА CONSIDERING PAUL MULDOON'S RHYME

Розглянуто особливості техніки римування в поемі «The Bangle» сучасного ірландського поета Пола Малдуна, відомого революційними перетвореннями традиційних поетичних конвенцій, зокрема, рими.

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Дана робота вирізняється серед інших тим, що риму Малдуна аналізовано не відокремлено, а у складі інших засобів звукової та композиційної організації тексту, таких як: звуконаслідування, алітерація, паронімічна аттракція, інші види повторів. Взаємодія рими з цими техніками в поемі, їх взаємоперетворення є суттєво важливим фактором для розуміння новацій поета.

Ще одним аспектом аналізу в роботі є зв'язок техніки римування Малдуна з особливостями його постмодерністського світовідчуття. Такі схеми римування як дистанційна (телескопічна) або кругова (циклічна) рима є формальними засобами, що віддзеркалюють деякі принципи постмодерністської філософії: плюралізм, відмову від традиційних ієрархій, синкретичне сприйняття різних сторін дійсності.

*Ключові слова:* інновація, техніка римування, поетичні конвенції, дистанційна рима, кругова рима, паронімічна аттракція, постмодерністська філософія.

Рассмотрена техника рифмовки в поэме «The Bangle» современного ирландского поэта Пола Малдуна, известного, среди прочего, революционными преобразованиями традиционных поэтических конвенций, в частности, рифмы.

Данная работа отличается от других исследований тем, что рифма в поэме Малдуна проанализирована не обособленно, а в ряду других способов звуковой и композиционной организации поэтического текста, таких как: звукоподражание, аллитерация, паронимическая аттракция, другие виды повтора. Осознание взаимодействия рифмы с этими техниками, их взаимопревращений является существенным для понимания поэтических новаций Малдуна.

Ещё одним аспектом анализа в статье является связь техники рифмовки поэта с постмодернистскими особенностями его мировосприятия. Дистанционная (телескопическая) или кольцевая (циклическая) схемы рифмовки являются формальным выражением таких принципов постмодернистской философии как плюрализм, отрицание всевозможных иерархий, синкретическое восприятие действительности.

*Ключевые слова:* инновация, техника рифмовки, поэтические условности, паронимическая аттракция, дистанционная рифма, кольцевая рифма, постмодернистская философия.

The paper is focused on rhyming techniques in the poem «The Bangle» by the contemporary Irish-born poet Paul Muldoon who is said to revolutionize many poetic conventions.

This work differs from others in that it considers poet's rhyme in the context of other means of sound and compositional organization of the poetic text, such as onomatopoeia, alliteration paronymic attraction and other types of repetition. Interpretation of their interaction and transformation of one into another is essential for understanding Muldoon's innovations.

One more aspect touched upon in the paper is the ties between poet's rhyming technique and his postmodern outlook. Long-distance (telescopic) rhyming and circular or cyclic rhymes can be considered as formal means of expressing such principles of postmodern philosophy as pluralism, rejecting traditional hierarchies, syncretic perception of the world.

*Keywords:* innovation, rhyming technique, poetic convention, paronymic attraction, long-distance rhyme, circular rhyme, postmodern philosophy.

All literary critics and investigators are unanimous in stating that Paul Muldoon has revolutionized rhyming technique as he revolutionized other poetic conventions, though opinions differ as to the value of this revolution.

Almost everybody admits that rhyme is an important element in his poetry in that it invites the reader to establish connections between concepts and make judgements about their identities and differences. Andrew Osborn calls Muldoon «a maverick of

rhymes, which he uses not only to inspire his associations but as formal clues to other-wise obscure conceits» [10].

A very similar characteristics of Muldoon's rhyming practice is given by Maria Johnston: «Muldoon puts the sonnet, sestina and other traditional forms to masterful and always innovative use... rhyme and repetition is often crucial in making connections... holding the public and private, the inner and outer worlds in precarious balance» [3].

An interesting interpretation of Muldoon's rhyming is suggested by John McAuliffe who remarks that Paul Muldoon «uses rhyme loosely as to defy its usual effect, which associates rhyme with symmetries and closures. Muldoon's poems constantly call attention to their artificiality and to the arbitrariness of their maker». Analyzing the poems «Moy Sand and Gravel» and «The Loaf» and examining how Muldoon interrupts or elongates his lines with misspellings, nonsense, Latin tags, phrases from Irish, repetition and baby-talk he comes to the conclusion that the poet uses all this «as a sort of dialogue with, or argument against, his poems overarching forms» [6, p. 73].

Peter Conrad remarks on Muldoon's deep interest in words etymology in general and rhyming words in particular: «Muldoon's words irrepressibly breed, sprouting variants and unfolding supplementary meanings that lie buried within them. A simple investigation of etymology can uncover wonders» [1].

According to Jamie McKendrick what makes Muldoon's rhyming exceptional is the mixture «of chance and fixity, or ordered chaos»... «His rhyme-words seek each other out in the most unexpected places...», «...his formalism is so thoroughgoing that rhyme becomes a principle governing the secret, powerful affinities between things and between people» [7].

In the course of analysis of the poem «Yarrow» (from the collection «The Annals of Chile» 1994) composed of 150 short poems Jamie McKendrick discovers that Paul Muldoon takes rhyming into new territory: «Muldoon operates a kind of telescopic or long-distance rhyming whereby a poem rhymes not with itself but with another poem, usually adjacent to it» [7].

This aspect of Muldoon's rhyming technique was further examined by Jeremy Noel-Todd. While considering the longer poems «Incantata» and «Yarrow» he observed that the poet uses the same extended sequence of 90 rhyme-sounds across both poems. «In both the repeated circling of rhymes and half-rhymes had an extraordinary, haunting effect». The reviewer compares Muldoon's repetitive technique with fairground rides and calls it «one of the technical wonders of modern poetry» [9]. On the one hand, Noel-Tod admires this dazzling «engineering» of the poet's work. On the other hand, he points out that in his later book «Maggot» where Muldoon continues the series, he abstracts the form even further which results in diminishing effect.

Some other reviewers criticized Muldoon's technical virtuosity: in the pages of the «New Republic», Adam Kirsch noted: «if virtuosity is all that a poet can display, if his poems demand attention simply because of their elaborateness and difficulty, then he has in some sense failed» [4, p. 56]. According to Logan: «Muldoon is...in love (not wisely but too well) with language itself... Too often the result is tedious foolery, the language runs amok with jabberwocky possibility (words, words monotonously in-breeding), as if possibility were reason enough for the doing» [5, p. 69].

Yet both Logan and Kirsch offered praise for the collection «Hay». Logan concluded: «Everyone interested in contemporary poetry should read this book... In our time of tired mirrors and more-than-tiresome confessions, Muldoon is the rare poet who writes through the looking glass» [5, p. 69].

Concluding this short overview we want to stress that the revolutionary changes Muldoon has made in the sphere of poetic form deserve serious consideration and further investigation.

This paper is aimed at examining Paul Muldoon's rhyming practice in the poem «The Bangle» from the collection «Hay» (1998) and comparing it with that of the already mentioned poems from the book «The Annals of Chile».

Paul Muldoon's eighth collection of poems «Hay» is similar in structure to his previous collections. It includes short lyrics, dramatic monologues, haiku, the longer introductory poem «Mudroom» and the concluding poem «The Bangle (Slight Return)» – a numbered sequence of 30 sonnets which examine diverse ideas and questions including Classical literature, Irish history and Irish identity, the tension of human relationships, the role and value of poetry and the poet in the postmodern society.

Muldoon never hesitates to use traditional poetic forms but he also never hesitates to transform them into something new. This refers to the form of the sonnet too. What unites it with the classical patterns is that it has fourteen lines and a split between «octave» and «sestet» but the lines are of uneven length and the rhyme scheme fits none of the traditional patterns.

Out of 210 pairs of words which stand in rhyming position 44 can be called, in traditional terminology, the full rhymes such as: roil/Moil, vied/divide, twitch/pitch, sing/ring, tent/ornament, rails/entrails etc. But even full rhymes are often modified and complicated in many ways. To begin with, a lot of pairs belong to different parts of speech as in: steal/streel, tend/end, rake/canebreak, between/poteen, billy-boil/spoil, sing/darling, vent/went etc. In case they belong to the same part of speech they are felt different in other aspects. Common nouns may rhyme with proper ones, as in: roil/the Sea of Moil, boy/Troy. English words rhyme with French: Chateaufeuf du Pape/up. There are rhymes based on the play upon spelling and pronunciation of English and French words: catechumen/gâteau icumen, turning point/embonpoint. There are cases of split rhyme:

.....  
 glib falling forward to meet that head-  
 wind from beyond in which she unpicked the knot  
 in her pocketbook, steadied herself against the bulkhead... [8, p. 463].

All other pairs of words at the end of lines form rhymes of various degree of phonetic approximation from those which differ only in one or two sounds to those which in conventional terms of prosody can not be considered rhymes at all, as in: *tatty-natty/the knot*, *Kookaburras/peruse*, *millefeuille/wistfully*, *catalogue/godlike* etc.

Perhaps it would be more productive to discuss Muldoon's rhyming technique in the context of other types of repetition including paronymous attraction which is considered by a number of investigators (V. P. Grigoriev, O. V. Vishniakova, O. I. Severskaya) as semantic approximation of words based on their sound proximity [2].

One type of repetition (which often involves end-rhyme) is especially significant and characteristic of the poem analyzed. It is a long-distance repetition of a word which appears each time in a new context and in a new combination of words. For example the word «manganese» is repeated in six sonnets in such contexts: *slow clatter of manganese ore* (sonnet V), *manganese bright stones* (VII), *manganese-red suitcase* (VIII, XXVIII), *manganese-laden train* (IX), *manganese-red holdall* (XXIV). This is only one of a great many other examples that, on the one hand, reflects the consciousness of a drunken persona and, on the other, foregrounds the idea of the unity of the world in which everything is connected across time and space.

In the following passage rhyme acts in close cooperation with alliteration, assonance and paronymic attraction in creating the phonetic structure of the text:

there was a glimmer from across a chasm  
that lit his glib all glabrous with Brylcreem,  
all brilliantine-brilliant,  
that glinted and glittered and gleamed as from Elysium [8, 459–460].

Obviously the meanings of words here are less important than the general sound effect they create. Author's nonce-words *glib* and *glabrous* prove it.

The poem abounds in such alliterative combinations of words as: *hidey-hole*, *reel-to-reel*, *dadle-dade*, *prissy-prim*, *billy-boil*, *brilliantine-brilliant*, *snuffle-scarred*, *pocket-pickers*, *stem to stern*, *hand-to-hand*, *blood-brilliant*, *strel of smoke*, *in my heart of hearts*, *Trojan and Tyrian*, *weapons of war*, *pint pot*, *waiter of waiters*, *pencil point*, *bed of bok choy*, *darnel and drawk*, and many others. Besides there are a number of onmatopoeic pairs of words such as: *twitter and twitch*, *whistle-whines*, *tink and tonk*, *thrummed and throbbed (twice)*, *clucks and clicketings*, *a twitter-twitch*, *talkee-talkee*, *tuts and twitters*, *yoicks and yo-hos* and other close to them pairs of words: *tatty-natty*, *strim and strum*, *jitter and jaunt*, *rowly-powly*.

Of special interest are paronymous combinations of words when their sound proximity actualizes potential semantic associations. Here is an example from Sonnet XIV:

since there's many a slip  
twixt what one supposedly determines  
and the al-al- al -al-aleatory  
where a cow pony gives up on the slopes  
of Mount Isa or the Hay's meanderings come to mean  
nothing on the border of Queensland and the Northern Territory [8, p. 467].

There is no obvious or registered by dictionary etymological connection between *meanderings* and *mean*. The phonetic coincidence of the verb *to mean* and part of the noun *meander* generates the associative contextual meaning of this part of the text. One of its possible interpretations is as follows: the way critics and readers in his native Ireland and in Britain will take his new poetry collection «The Hay» is unpredictable.

There are a number of other paronymous combinations which provide conditions for play upon words, as in: «*at the prompting of the bottle of poteen*» (XIX), «*look so lacking in guile*» (XXI), «*now shock after straw-blond shock*» (IX), «*half appalled, half in appeal*» (X).

Very often the language of the poem reminds the liquid substance, a kind of magma that acquires different forms in which the sound sometimes gets the upper hand. This remark concerning Muldoon's poetic language as a whole and his rhyme in particular echoes with the following Jamie MacKendrick's observation of the poet's idiosyncratic manner: «Muldoon has always considered the world through an Ovidian prism, so that something is no sooner one thing than it's become another» [7].

Similar to «Incantata» and «Yarrow» the poem «The Bangle» is characterized by circular rhyming scheme when not only lines rhyme within the stanza but the whole sonnets rhyme with each other: the first sonnet rhymes with the last, the second with the last but one and so on. The circular structure of the poem is closely connected

with the philosophy of postmodernism which rejects all possible hierarchies with their conventional symbolics. In contrast to the traditional principle of linear development of narration the cyclic model is employed to state that there is no initial or final position in the text: they are interchangeable.

In the poem analyzed the circular technique expresses, in a formal way, Muldoon's idea of the syncretic perception of the world in all variety of the aspects of life (like mythological perception in the archaic cultures). It refers the reader to the headline of the poem – «The Bangle (Slight Return)» and to its epigraphs, in particular to the passage from E. M. Cioran's «The Trouble of Being Born»: *If it is true that by death we once more become what we were before being, would it not have been better to abide by that? What use was this detour, when we might have remained forever in an unrealized plentitude?*

The theoretical construct «unrealized plentitude» in the context of the poem (sonnet XX) acquires an ironic colouring: *...my da and the other skinnymalinks both/ staring into the»unreal-/ized plentitude», both looking back down the drain/ of eternity on their enterprise of such great pith.../ Heigh-ho, says Antony Rowley*, which is emphasized by the split rhyme «unreal-/ Rowley».

Thus Muldoon's poetic practice (including rhyming technique) can be considered a linguistic laboratory, where the poet investigates the potential possibilities of pronunciation, word-building, grammar organization and other aspects of the language. But besides this, he carries out his investigation not only by analytical methods but involving reader's emotions and imagination, which in poetry are more persuasive than rational arguments.

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