Література

Анотація
У рецензії зроблено огляд другого видання «Воннегутівської енциклопедії» Марка Лідса (2016 р.), у якій в алфавітному порядку пропонується оновлений всебічний каталог персонажів, тем, фраз і образів у творах сучасного американського письменника Курта Воннегута. На прикладі статті «підвал» показана скрупульозна робота Лідса з текстами цього автора, яка надає читачам та фахівцям об’єктивну інформацію для кращого розуміння й дослідження зв’язків і взаємовпливів у художньому світі Воннегута.

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RHYTHM IN MARIE HOWE’S WHAT THE LIVING DO

Keywords: American poetry, symbol, literary hero, montage, antithesis, parcelling, gradation

Marie Howe’s book What the Living Do (1998) is a notable collection of modern American poetry. It was written in memory of the author’s brother who died of AIDS in 1989. Hence, as the author remarks, the book has “at its heart a series of elegies about a beloved brother” [3, p. 203]. More than that, Margaretta Mitchell and Zack Rogow observe, that Marie Howe “has reinvented the elegy as a poem for the living” [3, p. 203]. Alongside with the atmosphere of death and loss, Howe’s poems demonstrate a range of thoughts as to the concept of life and the necessity to appreciate it. According to Robert Penn Warren, “poetry does not inhere in any particular element but depends upon the set of relationships” [4, p. 234]. In other words, the set of relationships determines the degree of tension in poetry. This is exactly how Marie Howe achieves her aesthetic objectives: through the interaction of
diverse elements (for instance, the concrete and the abstract), and transformation of different rhythms.

Howe’s poems are marked by loose rhyme and meter; they do not follow any particular formal structure. Instead of this, the alliterations and conversational words provide her lyrics with a unique rhythm. Howe’s poem *The Gate* is focused upon the relationships between a brother and a sister. The poem’s beginning is quite mysterious: “I had no idea that the gate I would step through / to finally enter this world / would be the space my brother’s body made” [2]. The “gate” actually means the way to understanding the life, and the death of Howe’s brother has provided the speaker with this understanding. It is necessary to admit that the verb “step” suggests the feeling of easiness. However, at the same time, the word “finally” indicates a formidable effort or a tedious process. This juxtaposition of contrasting words provides the poem with a special kind of tension.

Howe constructs her stanzas in a deliberate manner; she dissects her lines and creates a symbolic effect, emphasizing that her brother is dead: “He was / a young man” [2]. The use of colon (“a little taller than me: a young man”) creates a kind of internal symmetry in the middle of the line. As a result, “me” and “man” are involved in a special field of tension. Further, the description of household activities is provided (“having folded every sheet, rinsed every glass…”). The use of adverbial participle (“having folded”) emphasizes the dramatic effect of the line: her brother’s mundane affairs are unfortunately over. In other words, he is “done” with this world. The emphasis on cold, running water implies that the speaker has suddenly realized this fact: it seems as if she has been finally wakened from a slumber. Howe unexpectedly breaks the line, creating the gap between the words “cold” and “running” which immediately attracts the reader’s attention and creates the effect of tension.

The dialogue between the siblings is like an informal and unrestrained conversation; it flows quite naturally (a number of reduced sentences like “What?” – “This”). In fact, this is the moment when the brother passes on his thoughts. At first, his sister cannot understand the meaning of his words: “This is what you have been waiting for, he used to say to me / And I’d say, What?” [2]. The brother holds up her “cheese and mustard sandwich” but simultaneously looks around and says again: “This” [2]. The poem ends with the third repetition of “This”, and it creates a frame structure of *The Gate*. The poem turns out to be enveloped between “this world” in the first stanza and “this” in the final position. Thus, her brother’s death provides the speaker with a sharp realization of her immediate presence in this world and teaches her to value this presence. The abstract notion of life is paradoxically juxtaposed with the common and mundane notion (“cheese and mustard sandwich”) which emphasizes the idea that the ordinary things which fill our everyday affairs constitute the life itself. Moreover, the continuous interaction between the words “What?” and “This” strengthens the tension of the poem.

Howe does not follow any particular rhyme scheme. Instead, the extensive use of repetitions (“And I’d say / And he’d say / And I’d say / And he’d say”) constitutes a special internal rhythm which resembles the rolling of waves. The continuous use
of repetitions (“And”) creates the atmosphere of tension and disquiet. Howe’s poetry is generally stripped of figurative elements; her poetic language seems quite transparent. As a rule, the most profound ideas are placed in the final line of her poems. The last line is usually unpaired which immediately draws the readers’ attention. In fact, the last line is separated not only visually, but also in terms of its shocking contents. The entire poem and the last unpaired line enter into the relations of tension.

The poem The Last Time also describes a conversation between the siblings which ultimately is a revelation for the sister. The conversation takes place in the restaurant. The speaker emphasizes that it has been the last time when they had dinner together. However, despite the tragic atmosphere of loss, Howe immediately introduces the household details: “a restaurant with white table clothes” [2]. The conversation is again constructed in the form of dialogue, and Howe fails to decipher her brother’s message at the first try: “And I said, I think I do know / And he said, What surprises me is that you don’t” [2]. Suddenly, he reveals to his sister the truth: she needs to accept the fact that sooner or later she will also die, and nothing and nobody is immortal. In other words, it is easier to accept the death of other people that one’s own death. Thus, the speaker will be able to realize the actuality of his death only after the acceptance of her own mortality.

Just like in The Gate, this poetry ends with a single unpaired line which contains the most powerful and unexpected idea, the essential meaning of the poem. However, The Last Time demonstrates the occasional rhymes (for example, “said” / “that”). Both poems contain dialogues with colloquial words (“I’m”; “I’d”). The application of colloquialisms distinguishes the conversations with the deceased brother out of the overall context of the poem. As a result, the poem’s language and the dialogue’s speech possess different internal rhythms. This technique provides Howe’s poetry with a special kind of tension between the worlds of narration and direct speech; between the poetic and non-poetic languages.

The poem What the Living Do extensively discusses the theme of grief. The poem begins with addressing the dead brother as to the household affairs in the speaker’s life: “Johnny, the kitchen sink has been clogged for days, some utensil probably / fell down there. / And the Drano won’t work but smells dangerous, and the crusty dishes / have piled up” [2]. As a matter of fact, the speaker’s grief prevents her from coping with these activities. She further reflects on her daily routine: “I’ve been thinking: This is what the living do” [2]. Suddenly she realizes that his brother will never experience these mundane affairs any more. Howe deliberately juxtaposes the long sentences describing the daily routine (“Parking. Slamming the car door shut in the cold”) and one short sentence at the beginning of the sixth stanza (“What you finally gave up”) [2]. This juxtaposition provides the reader with the feeling of tension and renders the scene dramatic indeed. The speaker’s thoughts ultimately end up in the affirmative tone; Howe actually appreciates her living: “I’m gripped by a cherishing / so deep // for my own blowing hair, chapped face, and unbuttoned coat” [2]. Hence, grief and “yearning” teach us to appreciate life. Moreover, she goes on and preserves the memories of her brother in her heart: “I am living, I remember you” [2].
Howe’s poetry vividly demonstrates “the tension between the rhythm of the poem and the rhythm of speech … between the particular and the general, the concrete and the abstract”, as Robert Penn Warren puts it in his essay *Pure and Impure Poetry*. According to Warren, “pure” may indicate not only “perfection” but also “abstraction” [1, p. 46]. In fact, Robert Warren refutes the notions of pure poetry and pure style. For example, the scholar opposes the doctrine of pure poetry from E.A. Poe, according to which poetry must consist entirely of “an indefinite instead of a definite pleasure” [4, p. 241]. Instead, Warren asserts that a really good poem must be a combination of pure and impure elements. Howe’s writings quite conform to Warren’s theory: her poetry is a “blend of discordant elements” [1, p. 48] which deals with the “impurity of an intellectual style” [4, p. 237]. Marie Howe juxtaposes the “romantic and general” with the “realistic and specific” [4, p. 235]; she contrasts the poetic (“pure”) and non-poetic (“impure”) languages. Basically, the author contends that it is impossible to comprehend the notion of purity without impurity. The true meaning of abstract phenomena can be understood only in the context of their opposites.

Thus, Howe’s poetry can be defined as “conversational, open, and available lyrics” [3, p. 203]. The poems are stylistically restrained and free of figurative language. Instead, Howe actively juxtaposes the universal theme of life and trivial details of daily routine. Howe’s objective is to break the perceptual habits of the readers. Howe’s lyrics are by no means sentimental, but deeply emotional due to its simplicity and specificity. Marie Howe’s poetry is a synthesis of abstract ideas and concrete details. In such a manner, she aspires to shake the readers out of common perception. She deliberately pushes together the conflicting elements, different discourses and rhythms. This technique provides her poetry with an internal feeling of tension; it enables Howe to confront and contrast the concepts of life and death.

**References**


**Анотація**

У статті досліджено особливості ритмічної організації у збірці сучасної американської поетеси Марі Хоу. Невід’ємною рисою ідіости авторки є принцип граничного внутрішнього напруження ліричного героя, пов’язаного з осмисленням екзистенційних проблем життя і смерті. Розглянуто прийоми монтажу, антитези, парцеляції, градації.
Summary

The article examines the features of rhythmic organization in the collection of modern poems by the American author Marie Howe. An integral feature of Howe’s idiostyle is the principle of marginal internal tension of the lyrical hero, related to the reflection on existential problems of life and death. The techniques of montage, antithesis, parcelling, and gradation have been considered.

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ШЛЯХИ ВПРОВАДЖЕННЯ МЕДИЧНОГО ПРАВА В УКРАЇНІ

Ключові слова: медичне право, Медичний кодекс, приватна медицина

Здоров’я населення в цілому і кожної людини як члена суспільства зокрема має визначальне значення для існування й розвитку держави, а право на охорону здоров’я є базовим у системі соціальних прав.

Останнім часом набуває особливої актуальності питання юридичного забезпечення медичної діяльності в Україні. Це, передусім, пов’язано з запровадженням добровільного медичного страхування та розробкою нормативно-правової бази щодо введення загальнообов’язкового державного соціального медичного страхування, активним розвитком приватної медичної практики, використанням новітніх досягнень медичної науки, удосконаленням управлінської діяльності в галузі охорони здоров’я тощо.

Звичайно, медичне законодавство має свої специфічні особливості. Тому при всій специфічності широкого спектра галузевого законодавства методологічні підходи до його формування повинні базуватися на концептуальних принципах законотворення [2].

У результаті проведеного системного аналізу основних законодавчих актів – Конституції України, основ законодавства України про охорону здоров’я та проекту Закону про внесення змін до «Основ законодавства України про охорону здоров’я», які регулюють вирішення медичних справ в Україні, а також вивчення низки наукових праць можна пояснити актуальність потреби українського суспільства у знаннях у сфері юридичного забезпечення медичної діяльності.

Мова йде про надзвичайно великий обіг в охороні здоров’я України нормативно-правових документів, більшу частину яких становлять підзаконні акти, що свідчить про слабкість, невизначеність і, що найгірше, нестабільність правового стану галузі, яку ці нормативно-правові акти регламентують.

Наявність великої кількості розпорядчих урядових, галузевих та відомчих документів у сфері охорони здоров’я України призводить до того, що дані