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RHYME IN CONTEMPORARY POETIC DISCOURSE: COMMUNICATIVE-PRAGMATIC CHARACTERISTICS

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Abstract. The article is dedicated to exploring the role of rhyme in the English poetic discourse of the XXI century. Rhyme, being the central element of most poetic genres, has unique pragmatic effect both when it is present (in classical verse) and absent (in verse libre). The role of rhyme ranges from ensuring memorization to broader communicative and cognitive influences, as justified by the studies reviewed in the article. The aim of the article is to contrast practices of using and omitting rhyme in contemporary English poetry and to reveal the pragmatic potential of rhyme. For this purpose, works of contemporary poets are scrutinized via methods of comparison and contrast, pragmatic analysis and stylistic analysis. Our findings show that rhyme, whenever present, serves not only for text memorization or embellishment, but also has deeper relations with the core of the poem. In case of verse libre or blank verse, the absence of rhyme (especially when paired with the graphic element of ignoring capital letters) turns a poem into a dynamic work, an unfinished process. An increasing tendency of ignoring rhyme in contemporary English poetry might be linked to the graphic character of poetry itself. Whenever rhyme is absent, there is an “extra” element which fills its place, and usually those elements are either graphical additions or peculiarities of punctuation. The scientific novelty of the article lies in revealing the pragmatic role of rhyme and justifying that this role is fulfilled even when rhyme is absent. The theoretical and practical significance of the article lies in exploring the role of rhyme considering pragmatics, stylistics, and cognitive poetics.

Keywords: poetry, poetic discourse, rhyme, verse libre, blank verse, punctuation, rhyme scheme, pragmatics

Basic provisions

There have been multiple views on why rhyme is significant for the perception of a work of poetry. The word “rhyme” itself refers to the practice of placing similarly sounding words at the end of lines. At the same time, there is another meaning which is also quite widespread: rhyme as a type of a poem. Usually, “rhymes” are small, easily memorized poems designed specifically for children or for certain occurrences (for instance, nursery rhymes). The practice of including rhyme in children’s poems roots in the usefulness of the device and the effect it creates. However, there is a tendency in English poetry which is becoming more and more widespread: the absence of rhyme. Now, from the viewpoint of poetry theory, there is blank verse which lacks rhyme and which has been present for quite a long time. Most of Shakespeare’s plays are written in blank verse. It is estimated that more than a half of English poems lack rhyme.

Blank verse needs to be differentiated from free verse (verse libre). The former lacks rhyme but has other elements – rhythm and meter. Free verse lacks every attribute of poetry. In a way, it is an excerpt of speech. Graphically, free verse is often represented without capitalizing the initial letters of lines and omitting punctuation marks: in the same way as a person’s free speech would be documented. This quality of free verse brings it close to the representation of pure thought. Paul Hunter states that contemporary English authors are refusing to use rhyme because rhymed poems look and sound artificial [1]. The effort poets put into searching for rhymes and arranging lines could be spent elsewhere, he states. It becomes evident that contemporary English poetry has all the qualities of raw, unprocessed flow of thoughts documented in its very original form. At the same time, Hunter notes rhyme itself has quite a ubiquitous manner, and its effects exceed simple embellishment. In other words, authors use rhyme not only because the genre demands it, but also due to the pragmatic reasons [1].

Our present article aims at exploring the reasons for the utilization of rhyme, the pragmatic and communicative results of its usage, and the cases when a work of poetry lacks both rhyme and rhythm. The purpose is to both unveil the role of rhyme and identify the elements which substitute it in contemporary English poetry.

Introduction

Speaking of rhyme, it is necessary to dwell on the history of poetry, that is, where poetry originates from. Ancient Greek and Roman poetry did have rhyme occasionally, though its most widespread and well-known examples are written in blank verse. Homer’s Iliad and Odyssey, Sappho’s love poems, poetic plays – all these works utilized various types of meter (the most usual was dactylic hexameter), while rhyme was not as ubiquitous. In Aristotle’s poetics, however, both meter and rhyme are noted as being important for the poetic style [2].

In her short article in “Tales of the Forgotten” magazine, Spencer McDaniel, an ancient poetry expert, states that rhyme itself emerged in the medieval period [3]. She examines Ancient Hebrew, Babylonian, Ancient Greek and Roman poetry along with some examples from Medieval Germanic poems. None of these exemplified works have rhyme in its traditional form. What poets and storytellers used for embellishment was alliteration (an attribute of Germanic and later Anglo-Saxon epic poems), meter, rhythm, and repetition. While repetition was more common for the most ancient pieces, gradual development of poetic forms allowed for liberty in style and expanded the scope of figurative means.

The question of when and how rhyme entered European and particularly English poetry remains blurred. It is known that *Beowulf*, one of the most popular examples of Old English poetry, lacked rhyme but had alliteration: starting the first lines with words beginning with the same letter. That attribute is common for some other Old English epic poems. In Middle English, however, we

encounter Chaucer's ballads which have very clear and versatile examples of rhyme. For instance:

*So hath my herte caught in remembraunce
Your beaute hool, and steadfast governaunce... [4].*

The rhyme scheme of this piece is *aaba abbab*. The time of this shift from heavy, alliterated, dactylic-hexametric epic poems to a rather elegant and light poetry forms is quite difficult to identify. However, there are several theories which explain why rhyme was absent in European poetry – and where it eventually came from.

When it comes to the purposes of using rhyme in a work, they are quite numerous, starting from the aesthetic appeal to pragmatic means, from stylistic embellishment to prosodic peculiarities. Apart from consciously predicted results of using rhyme (memorization, for instance), there are influences which authors did not intend to produce by using rhyme – the extent of those influences is explored in certain studies.

Methods and materials

In this article, the methods of comparison and contrast are used when analyzing the texts of certain poems. In particular, poems with and without rhyme are contrasted, and peculiarities of their graphic representation, their influence and the role of certain elements are scrutinized. When reviewing the previous research on the given theme, the method of theoretical analysis is used. The method of stylistic analysis is applied to the texts under scrutiny, along with pragmatic analysis. When it comes to materials utilized, poems from contemporary English poetry magazines are studied. All the authors are from the XXI century.

Results and discussion

On the history of using rhyme. In Ancient Greek and Roman poetic works, using rhyme was considered an attempt to make them sound lighter and more pleasant – hence such works could not be considered pieces of “high” poetry. The same is true about the epic Germanic and later Anglo-Saxon poetry. Alliteration and meter, already present in these verses, were enough to make them as epic and memorable as possible. Rhyme would affect epic poetry in a different way, perhaps easing its memorization but altering the heavy, solemn tone with which they would be recited. Rhymed poetry became ubiquitous when poetry itself stopped being a prerogative of epic poem composers: the emergence and spread of lyrics and the works of troubadours accelerated that process.

Now, the first theory states that it was religious poetry which introduced rhyme in the English poetic discourse. Indeed, Medieval Latin church hymns did have rhyme: using that device made them more accessible to the general public and ensured their memorization. Religious discourse was far different from the epic discourse of early Medieval times. While epic poems could be recited with

as many alterations as a storyteller found pleasing, church hymns could not be changed that much. The sacred character of these texts did not allow for abundant alterations, hence the use of rhyme: to make sure people remember those hymns in their exact form. An example is shown below.

*O splendor of God's glory bright
That brings forth the light from Light... [5].*

This is an extract from a 4th-century church hymn written by a Milani “father of church”. As we see, the Italian church poetry of that time utilized rhyme quite extensively: even in this small extract there is both external and internal rhyme, accompanied by a clever use of repetition. The next poem of British origin has a structure close to this.

*Be thou my vision, oh Lord of my heart,
be all else but naught to me, save that Thou art... [5].*

Another peculiarity of church hymns was that they were supposed to be sung, not recited. Epic poems were sung as well, but there are significant differences between slow, recitative-like singing of epic poem tellers and voicing the church hymns. The text of the latter had to be easier, lighter, clearer. It had to have certain elements of prosody and stylistics which would aid in singing: in particular, rhyme.

At the same time, most of these church hymns were produced in Latin and sung in Latin; their translation took place centuries later. Till the Norman conquest, epic poems and occasional lyric works constituted the bulk of English poetry, and that poetry, undocumented and recited mostly orally, still lacked rhyme. So, where did rhyme come from?

The second theory, peculiar yet interesting, states that Arabic poetry, namely its famous beits and quatrains, influenced the European poetry of the Middle Ages. Levine, for instance, states that Arabic poetic forms could have entered Europe through the Silk Way or via Mediterranean sails [6]. In her short review of the history of rhyme, this scholar notes that rhyme itself was an attribute of love-themed poems which emerged on the basis of emotional, sophisticated and almost entirely lyric Arabic poetry. In Clouston's book on Arabic poetry, there is this poem by Hatem Tai:

*How frail are riches and their joys,
Morn builds the heap that eve destroys... [7].*

This is an example of *beit*: a type of Arabic poetry which almost always has four lines in a stanza that rhyme as follows – *aabb*. Levine states that *beits* influenced troubadour poetry in Europe, which resulted in the emergence and development of rhymed lyric poetry. The *aabb* rhyme scheme is later present in some of Chaucer's works (out of Canterbury tales), in Lake Poets' works, and in Elizabeth Browning's certain poems. This rhyme scheme becomes ubiquitous by XVI century – a century marked by the return to classic forms of poetry, the return to omitting rhyme and using peculiarities of meter instead.

Now, despite certain blind spots in the history of rhyme, we may summarize that it was not a property of ancient and medieval epic poetry but emerged – from different sources – a bit later and resulted in the development of lyrical poetic forms. Rhyme has been present in English poetry for approximately fifteen centuries, developing and aiding in perception and memorization. It is in XX century that rhyme itself stopped being an irreplaceable attribute of a poetic work. Exploring new forms and the emergence of new directions of literature allowed poets to utilize various graphic and prosodic elements which, in theory, could replace rhyme entirely. This liberty led to the fact that contemporary English poetry is almost entirely rhyme-less. Be it blank verse or free verse, it ignores rhyme due to a variety of reasons.

On the effect of rhyme. Researchers who consider rhyme not only a historical construct but also a pragmatically necessary tool, usually underline two properties rhyme adds to a poem:

- Memorization;
- Aesthetic appeal.

Rhymed poems are memorized easier as they stimulate the brain in quite a peculiar way. At the same time, this statement might not be entirely true: there is research both supporting and disapproving it. In 2013, Christian Obermeier et al conducted an experiment involving several participants who listened to XIX-century German poems and noted their characteristics. As a result, most of the participants were able to recite the first few lines of the poems, and it was evident they were using rhymes to aid in remembering [8]. Also, the experiment tested the overall liking of the poems, their aesthetics, their emotional appeal, their expressiveness and a variety of other variables. Rhymed German poems showed high results on all those scales. The research, however, did not involve poems without rhyme, which leaves its credibility questionable.

R. Tsur, a prominent researcher in the field of cognitive poetics, states that the effect of rhyme on memorization is complicated [9]. He describes an experiment involving children of two groups: those who could read well and those who could not. Now, those children were given groups of words to memorize, and some of those words rhymed. Good-readers made mistakes when trying to retell the words given, while the children who could barely read did not have difficulties with this task. Tsur connects this confusion with the image of a word that a person has in their mind: that image is two-dimensional, its form being one dimension and its content being another. When words rhyme, their form prevails their content, thus creating a distraction. Tsur's review is in the field of cognitive poetics, and he manages to prove that rhyme has a deep impact on human consciousness when it is present.

For example, the explained experiment may look like the following. A group of children, consisting of both those who are and are not good at reading, are given a set of words, for instance:

Thorn rose corn shade apple spade hop grape crop

There are numerous ways to keep these words in mind. One may logically assume that children are most likely to memorize them by pairing the rhyming ones: thorn – corn, shade – spade, hop – crop. However, as Tsur describes, this is not the case. Those children who cannot read or do it quite poorly have almost no difficulty in memorizing the given words by either pairing them semantically or creating meaningful groups: thorn and rose, apple and grape, spade and hop, corn and crop, etc. The most interesting part concerns children who are very good at reading and who must not – logically – have any difficulty here.

The truth is, they do. Tsur describes significant delays in memorizing and recalling the given words. When asked to list the words, good readers are excellent at recalling the words which sound different (apple, corn, rose, shade etc.), but they confuse similarly sounding words. Another test involves both good and poor readers: they need to memorize rhymed and unrhymed words.

Cat hat pat brat mat

Rose thorn bush apple tree

The lists above are provided as examples, and they do not reflect the entirety of the experimental material given to those children. Similarly to the previous test, the children with good command of language had difficulty memorizing rhymed words, while poor readers could easily recall both lists.

In Tsur's understanding, the idea behind this experiment can be expressed in the following two statements:

1. Children who have good command of language often confuse words which sound the same.
2. Children with poor command of reading rarely confuse words which sound the same.

Reasons behind those effects are quite simple. Now, Tsur introduces the term of *phonetic coding* which refers to how people encode acoustic images of words in their minds. Whenever that image is recalled, people are likely to produce a certain cognitive response. Children who can read well are also good at phonetic coding: they easily recognize syllables, and they perceive similarly sounding words as closely related. Children who cannot read well are unburdened by the acoustic image of the word. While they certainly do understand the words *cat* and *mouse* sound differently, they are unlikely to draw conclusions from the closeness between *cat* and *hat*, *mouse* and *house*.

As children learn to read, acoustic images of words become an inevitable element of their understanding of notions. The confusion described above transforms into the famous aesthetic effect poems have on people: while form does not dominate content to the full extent, it sure has a certain impact on how that content is perceived.

Tsur titles that effect “poetic coding” coming from “phonetic coding”. The term refers to a specific type of decoding information which occurs when a person hears or reads a piece of poetry. Rhymed, rhythmic poetic work with a certain meter results in a vastly different type of cognitive response.

Tsur also believes that poetry may have a hypnotizing effect. This corresponds to Jakobson's belief related to the magical function of language. The magical function, though believed to mainly refer to shamanic recitations and ritualistic songs, is also realized through poetry. Obermeier also cites Jakobson while attempting to justify why poetry has such a deep aesthetic appeal [9]. To understand why poetry may be called a hypnotizer, it is enough to pay close attention to several lines from Edgar Allan Poe's famous poem "Raven":

*Ah, distinctly I remember it was in the bleak December...
And the silken, sad, uncertain rustling of each purple curtain...
This is it, and nothing more... [10].*

Poe utilizes both external and internal rhyme, onomatopoeia, alliteration and assonance, and he has a tendency to end each stanza with a line that is significantly shorter than the rest. This, paired with the intensity of the content, creates an atmosphere of horror and dread, which, undoubtedly, was Poe's main intention. The reason why this poem is hypnotizing lies in the fact that the acoustic image of words such as "silken", "sad", "uncertain" etc. have a certain impact on the reader's mind – an impact exceeding logical and semantic connections to the content of the given word. When a poem is recited, its influence expands, and memorizing meanings of the words is eventually dominated by memorizing the way words sound and the way they form rhythmic groups and syntagmas.

Rhyme, blank verse and free verse in contemporary English poetry.

The first poem which we are about to study is "Rain" by Dan Paterson, a poem published in "The New Yorker" in May 2008. A good example of how rhyme and repetition can be paired to create a unique effect, the poem pays tribute to the already mentioned hypnotizing excerpt by Poe.

The poem has seven stanzas each consisting of four lines, plus there is an additional line at the end of the poem that serves as a refrain.

The rhyme scheme throughout the poem is as follows: *aabb*. There are, however, some exclusions. For instance, the first stanza ends with half-rhyme:

*or darkening a hung-out dress,
or streaming down her upturned face... [11].*

The last line of the poem does not fully rhyme with the preceding lines:

*we rose up from the fallen waters
the fallen rain's own sons and daughters,
and none of this, none of this matters [11].*

Paying attention to the rest of rhymes, they are nearly perfect, mostly made of one-syllable words such as *frame, blood, source, cold* etc.

The central idea of the poem is contrasting the notions of rain and movie (film, in Paterson's understanding). Extended metaphors serve as a way to bring these two semantic areas together: the author describes rain as a force that is capable of darkening, dampening, changing and altering. Film, in that case, serves as a sort of container for rain, the rain itself being both the starting point and the

catalyzer of events to unfold. Now, let us turn to the exact role of rhyme in supporting the central idea and adding depth to the core of the poem.

If we pay close attention to the rhymes in the poem, we may notice that one line is most likely to describe the features of rain while the other refers to the features of a movie. For instance:

Downpour (a word describing heavy rainfall) – script and *score* (words referring to the cinematic universe)

Woman sits *alone* (the fact that rain is most commonly associated with solitude) – a silent *telephone* (a prop from a movie)

Source (here meaning the movie itself or its initial conflict or the script) – *watercourse*

Another interesting peculiarity is how often the author utilizes the word water and its synonyms. Eventually, the last thing to mention is that two central words of the poem – frame and rain – also form a half-rhyme. Here frame refers to the lens angle, the point from which the scene is observed: it is practically the reader's point of view. Through the use of rhyme, the author creates an image which, with its acoustic characteristics and visual traits, is most likely to provoke a certain cognitive response.

The poem is written without extensive graphic or visual aids. Its only graphical peculiarity is the use of italics at the end of the poem: the place where the author's speech transforms into what he is reading from a neon store sign. We may or may not call this a stylistic feature. At the same time, it is evident that the poem would be perceived in its exact same form had we removed the italics.

A more positive though similarly meditative poetic form is presented in "The dollhouse" by A. E. Stallings, a contemporary American poet. She uses heroic couplets written in the classic iambic pentameter to describe games she and her sister used to play. With a plot so trivial and the idea so nostalgic, the poem had to adhere to certain classicism. Here the total obedience to the rules of poetry creates a certain effect: it brings the reader to the times when poems did have rhyme. This nostalgic effect may be observed in a few following lines:

Bookcases stamped in ink upon the walls

Mismatched chairs where sat the jointed dolls... [12].

It is not only the dollhouse the author is describing: it is also the real house someone was living in. This dichotomy may be observed later:

After their teeth were brushed...

Here it becomes unknown whether the author is referring to the actual dolls or to herself and her sister.

The dolls awoke, alarmed, took inventory...

While describing the reason why the dolls would wake up in the middle of the night, the author uses such images as the tiger or a passer-by, thus bringing the story closer to the actual situation which could take place in real life.

The use of rhyme here is almost entirely dictated by the necessity to adhere to the classic forms of poetry: indeed, a childhood story is best narrated in iambic pentameter and utilizing those light one-syllable rhymes.

A peculiar example of hidden rhyme may be found in “The last Hummingbird of summer” by Beth Ann Fennelly. At first glance, the poem looks like it is written in free verse, with no certain meter and absolutely no rhymes. At the same time, there are several rhymes which are harder to find:

bade you gasp – hands clasped
swagger – water
you fret – they’ve left – not yet
there’s one – then none
you hate waste – let’s progress

Fennelly connects this idea of hidden rhymes to the very core of the story she is telling: the story of a young woman discovering what she is capable of. As the poem unfolds, the strength of the lyrical heroine becomes evident, which is why the last rhyme is evident as well:

*The last hummingbird of summer, zinging
To you alone, unmistakably, dipping its wing [13].*

We have examined several cases of using rhyme both for aesthetic embellishment and as an element of storytelling. Now let us dwell on a case where rhyme is absent whatsoever and is replaced by quite a peculiar graphic element.

This next poem is titled “Drifts”. Written by Danielle Vogel, it is one of the freshest examples of American poetry. The poem lacks rhyme and meter, and its lines are organized in a different way:

*Perfect curtains of algae
Almost as one –
And the phytoplankton rise
Oxygen levels, a radiance [14].*

As we see, lines are put one underneath another to form a ladder of some sort or, perhaps, to graphically symbolize tide and drift. There are lines containing a single word:

exchange (in the poem, this word is in italics also)
swamps
---- *expansions*
whelks
urchin,

The author’s punctuation is preserved here. It becomes evident that, in the absence of rhyme or meter, the author needed other elements to both embellish the work and to give it certain depth. The poem is highly graphical. It relies on those punctuation marks to be read properly, to be understood properly. When recited, the poem loses its original punctuation and turns into an occasionally interrupted, unnaturally slow excerpt of speech.

This last poem has brought us closer to the question of why rhyme is so often ignored in contemporary English poetry. Following Paul Hunter, we believe it is due to the fact that contemporarily, poetry is no longer aimed at being recited and read aloud [1]. It is spread through magazines, it is printed and read, it is consumed graphically, not audially. For that reason, it stops requiring prosodic and phonetic means to be poetry, to be a work of aesthetic appeal.

Conclusion

Having studied two existing theories on how rhyme might have entered European poetry and having analyzed several rhyming and rhyme-less works of poetry, we may state the following.

1. Rhyme has not been a characteristic of English poetry since the very beginning: it was brought from the outer world and introduced.

2. The first theory of rhyme history states that rhyme originates from Latin church hymns which had to be clear and easy to memorize. Hence, the transition from heavy alliterated heroic epics to easier, lighter forms of poetry was of religious manner.

3. The other theory states that Arabic rhymes (beits) were brought to Europe through Mediterranean sea. They could have entered Italian verse first, and in the age of Renaissance, lyric poetry could have become influenced by Arabic rhyme schemes. Lyric poetry, pastorals, troubadours' songs – those examples of poetic works represent a much lighter and less epic layer. Hence the transition was of intercultural manner.

4. No matter which of these theories is marked as the dominant, one peculiarity of rhyme is clear: it was chosen voluntarily and is being used voluntarily.

5. The reason why contemporary English poetry is mostly written in blank or free verse may lie in two factors: an increasing tendency of printing and spreading poetry without the need to recite it; a wish to bring poetry as close to the documentation of pure thought as possible.

Regardless of its history, as we have identified, rhyme has deep aesthetic, cognitive, communicative and pragmatic effects. Its utilization is dictated not only by a simple wish to embellish the poem, but also by a necessity to turn the poetic work into a finite piece. Currently, it is becoming clear that English poetry, having acquired rhyme in X-XI centuries, is gradually returning to its original rhyme-less form. At the same time, the ways of replacing rhyme and restoring the same pragmatic effect need further consideration.

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ҚАЗІРГІ ПОЭТИКАЛЫҚ ДИСКУРСТАҒЫ ҰЙҚАС: КОММУНИКАТИВТІ-ПРАГМАТИКАЛЫҚ ЕРЕКШЕЛІКТЕР

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Аңдатпа. Мақала 21 ғасырдағы ағылшын поэтикалық дискурсындағы ұйқас рөлін зерттеуге арналған. Поэтикалық жанрлардың көпшілігінің орталық элементі бола отырып, ұйқас өзінің қатысуында да (классикалық өлеңде) де, оның жоқтығында да (еркін өлеңде) ерекше прагматикалық әсерге ие. Мақалада қарастырылған зерттеулер дәлелдегендей, ұйқас рөлі есте сақтауды ынталандырудан бөлек коммуникативті және когнитивті әсерлерге байланысты. Мақаланың мақсаты – қазіргі ағылшын поэзиясындағы ұйқасты қолдану мен қолданбау тәжірибелерін салыстыру және ұйқастың прагматикалық потенциалын ашу. Осы мақсатта қазіргі ақындар шығармашылығы салыстыру, прагматикалық талдау және стилистикалық талдау әдістері арқылы зерттеледі. Біздің нәтижелеріміз ұйқас мәтінді жаттау немесе көркемдеу қызметін атқарып қана қоймай, өлеңнің мәнімен тереңірек байланыста екенін көрсетеді. Еркін өлең немесе ұйқассыз өлең жағдайында ұйқастың болмауы (әсіресе бас әріптерді елемей графикалық элементімен үйлескенде) өлеңді динамикалық шығармаға, аяқталмаған үрдіске айналдырады. Қазіргі ағылшын поэзиясында ұйқасқа мән бермеу үрдісінің күшеюі поэзияның графикалық табиғатына байланысты болуы мүмкін. Ұйқас жоқ кезде оның орнын «қосымша» элемент алады және әдетте бұл элементтер

графикалық қосымшалар немесе тыныс белгілерінің ерекшеліктері болып табылады. Мақаланың ғылыми жаңалығы – ұйқастың прагматикалық рөлін ашып, бұл рөлдің ұйқас болмаған жағдайда да орындалатынын негіздеу. Мақаланың теориялық және практикалық маңыздылығы ұйқастың прагматика, стилистика және когнитивтік поэтиканы ескере отырып, рөлін зерттеуде жатыр.

Тірек сөздер: поэзия, поэтикалық дискурс, ұйқас, еркін өлең, ұйқассыз өлең, ұйқас схемасы, прагматика

РИФМА В СОВРЕМЕННОМ ПОЭТИЧЕСКОМ ДИСКУРСЕ: КОММУНИКАТИВНО-ПРАГМАТИЧЕСКИЕ ОСОБЕННОСТИ

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Аннотация. Статья посвящена исследованию роли рифмы в английском поэтическом дискурсе XXI века. Рифма, являясь центральным элементом большинства поэтических жанров, имеет уникальный прагматический эффект как при ее наличии (в классическом стихе), так и при ее отсутствии (в верлибре). Роль рифмы варьируется от обеспечения запоминания до более широкого коммуникативного и когнитивного воздействия, что обосновано исследованиями, рассмотренными в статье. Цель статьи – сравнить практики употребления и пропуска рифмы в современной английской поэзии и раскрыть прагматический потенциал рифмы. С этой целью творчество современных поэтов исследуется методами сравнения и противопоставления, прагматического анализа и стилистического анализа. Наши результаты показывают, что рифма служит не только для запоминания или украшения текста, но также имеет более глубокие связи с сутью стихотворения. В случае верлибра или белого стиха отсутствие рифмы (особенно в сочетании с графическим элементом игнорирования заглавных букв) превращает стихотворение в динамичное произведение, незавершенный процесс. Растущая тенденция игнорирования рифмы в современной английской поэзии может быть связана с графическим характером самой поэзии. Когда рифма отсутствует, ее место заменяет «лишний» элемент, и обычно эти элементы представляют собой либо графические дополнения, либо особенности пунктуации. Научная новизна статьи заключается в раскрытии прагматической роли рифмы и обосновании того, что эта роль выполняется даже при отсутствии рифмы. Теоретическая и практическая значимость статьи заключается в исследовании роли рифмы с учетом прагматики, стилистики и когнитивной поэтики.

Ключевые слова: поэзия, поэтический дискурс, рифма, верлибр, белый стих, пунктуация, схема рифмы, прагматика

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