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"'ANONYMOUS: *Myself and Pangur*':
WHAT IS THE POINT OF
PAUL MULDOON'S POSTMODERNIST
PLAY IN *Hay*?"

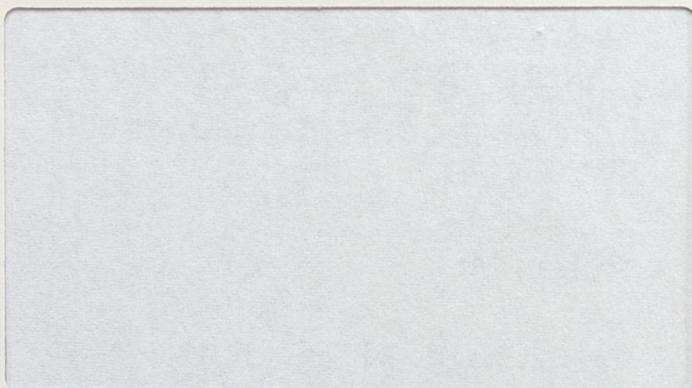
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Ruben Moi

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Tittel ”Anonymous: <i>Myself and Pangur</i> ’: What is the point of Paul Muldoon’s postmodernist play in <i>Hay</i> ?”		Nummer/Number 2000/08
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Sammendrag/Abstract This paper attempts to read Paul Muldoon’s poem “Anonymous: <i>Myself and Pangur</i> ”, from his recent volume of poetry, <i>Hay</i> (1998), in view of postmodernist theories. Muldoon’s translation of a secular poem by an anonymous Irish monk in Austria written in the margin of Virgil’s <i>Georgics</i> exudes a range of ideas about textual dynamics and transient positions. In its intertextual play, formal experimentalism and multivalent traces the ludic poem seems to exemplify Muldoon’s postmodernist preoccupations.		
Stikkord	Irish poetry, Paul Muldoon, <i>Hay</i> “Anonymous: <i>Myself and Pangur</i> ”, postmodernist, experimentalism, trace	Key Words
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“Anonymous: *Myself and Pangur*’: What is the point of Paul Muldoon’s postmodernist play in *Hay*? ”

When Muldoon was awarded the T. S. Eliot Poetry Prize in 1995, the event confirmed his position as a high profile poet in the modernist tradition. His individual talent was noted from the very beginning and today his position as a postmodernist poet seems well established.

Already in 1973 when Muldoon published his first volume *Hay*, Seamus Heaney praised his former student as “unusually gifted, endowed with an individual sense of rhythm, a natural and copious vocabulary, a technical accomplishment and an intellectual boldness that mark him as the most promising poet to appear in Ireland for years” and concluded his radio review (1978) of Muldoon’s second volume *Mules* (1977) with the accolade: “He is one of the very best”. David Wheatley’s (1999) recent review of *Bandanna* (1999) resounds Heaney’s early approval: “He has, in other words, the three things Eliot said only combine in the most important poets: abundance, variety and complete competence. Of how many other Irish poets can as much be said?” Between his remarkable debut and his latest volume Muldoon’s writing has related consciously to the modernist tradition and conducted a dialogue with contemporary poetics. In his protean transformations over the last 25 years he has both imbibed and informed the movements of postmodern theories and it is the aim of this essay to discuss what functions Muldoon’s postmodernism might serve in the contexts of Northern Ireland.

The postmodern qualities of Muldoon’s multiplex poetry are not a recent revelation. In a sense they are incipient in the self-conscious title of the debut volume *New Weather* (1973). Since, they have proliferated and appeared in diverse heterogeneity in the subsequent publications. Muldoon’s intertextual web contains a range of postmodernist traces. Some of these are apparent in his Joycean exploration of linguistic possibilities and his predilection for

puns that destabilise ordinary semantics. Another conspicuous trace in his postmodernist designs is the O'Brienesque incorporation of myths and their concomitant deconstruction. These two traces are often embedded in self-abnegating narratives and recondite puzzles that also subsume dissemination of Irish and Amerindian cultures and interpoetic exchanges with contemporary poets. His imaginative otherworlds are populated with slipping identities and often introduce departures from the blood race and soil of Irish literature and landscape. His protean multistylistics swirl with deconstructed sonnets and chimes with deferred rhymes.

In his 1998 volume, *Hay*, Paul Muldoon continues the ludic linguistics and deconstructive practises that have earned him both laurels and lashes over the last few years. The astonishing first poem "The Mud Room" alludes to Heaney's "The Mud Vision" and continues the deferral and subtle differentiation of rhyme patterns that started with "Yarrow" (1994) and spreads to the final poem "The Bangle (Slight Return)". The latter explores imaginatively a trip to Australia that Muldoon's father abandoned and thus continues the possibilities of the road not taken that *Madoc* examines. In both poems the contest of several narratives that vie for ascendance undermines any unifying structure and destabilises any easy interpretation. "Sleeve Notes" conduct a metatextual dialectics with rock classics and the enigmatic poems "The Plot" and "A Half-Door near Cluny" appear as ideograms that question the ordinary distinction between sound and image, as well as undermining organicist poetics. In many ways "Myself and Pangur" appears as a prismatic poem that brings into focus many of Muldoon's postmodernist movements:

Anonymous: *Myself and Pangur*

Myself and Pangur, my white cat,
have much the same calling, in that
much as Pangur goes after mice
I go hunting for the precise

word. He and I are much the same

in that I'm gladly 'lost to fame'
when on the *Georgics*, say, I'm bent
while he seems perfectly content

with his lot. Life in the cloister
can't possibly lose its lustre
so long as there's some crucial point
with which we might by leaps and bounds

yet grapple, into which yet sink
our teeth. The bold Pangur will think
through mouse-snagging much as I muse
on something naggingly abstruse,

then fix his clear, unflinching eye
on our lime-white cell wall, while I
focus, in so far as I can,
on the limits of what a man

may know. Something of his rapture
at his most recent mouse-capture
I share when I, too, get to grips
With what has given me the slip.

and so we while away our whiles,
never cramping each other's styles
but practicing the noble arts
that so lift and lighten our hearts,

Pangur going in for the kill
With all his customary skill
While I, sharp-witted, swift and sure,
Shed light on what had seemed obscure.

In the poem a scribe juxtaposes his search for words to his translation with a cat's hunting and killing of a mouse. Within Muldoon's poetic universe this conceit is surprisingly easy and wholesome. Muldoon scales down his ordinary range of allusion, lexical abundance and imaginative diversity. Even his rhyming panache assumes conventional form. But under the complacent surface the poem moves with contemporary stylistics. The play on the octosyllabic metronome destabilises the rhythm and charges the sounds with disruptive plangency. Likewise, the enjambment's deferral plies open the closure of the traditional couplets. The enjambment also illustrates the translation process of hunting down terms that

often escape the mind like mice from a cat. To introduce the second stanza with a stressed syllable and stopped sentence indicates the stumbling processes of translation. That the specific word that initiates this sentence is actually “word” signals the poem’s linguistic concerns. The mellifluous s-sounds of the final couplet echo the traditional alliteration of the Gaelic bards just as the four feminine rhymes: “cloister – lustre” and “rapture – capture” introduce sensual vibrations that echo the Barthesian pleasures of the text.

Muldoon (1998) explains the poem’s process in an interview with Mick Imlah:

That’s a translation of a ninth-century poem written by an Irish monk in Austria. It was found in the margin of a commentary on Virgil. I suppose this monk was working away and was struck by this comparison between himself and his cat. This little poem in the margin compares his hunting down the precise word to the activity of the cat, that’s to say, catching a mouse.

The situation of an Irish monk in Austria in the ninth century writing a witty secular poem in the margin of Virgil’s *Georgics*, captures many of Muldoon’s aesthetic positions. In the monk’s situation Muldoon hears his own “footfalls already pre-empted by their echoes” (1990) as the poem contains many parallels between the scribe and Muldoon’s situation as an academic poet in voluntary exile in America. It also indicates the textual processes of the incomplete and fragmented reconstruction of Irish history in which the displaced and exilic supplement some of the gaps. In this case the exilic and discontinuous movement in Irish history disseminates the idea of Ireland as the victimised other. The monk’s contribution to the continuation of classical culture participates in the formation of a European culture on whose margins Ireland has been precariously placed. Within Muldoon’s poetry the poem counterpoints the complicity in suppression of the Amerindians by the Irish characters in his own “Madoc”. It is also indicative of Muldoon’s resistance to the traditional backward look, that when he chooses to translate one of his ancient predecessors, it is an unknown poet

displaced in Europe. In a sense it inverts the contemporary concerns with Gaelic literature highlighted by Seán Ó Tuama's (1981) *An Duanaire: Poems of the Dispossessed 1600-1900*.

"Myself and Pangur", as so many other poems in Muldoon's collection, explores the nature of what Clair Wills (1993) terms "dubious origins". As in his poetic quest for his own father in "Immram" (1980) the act of searching for origin only reveals the traces of previous quests. In this way Muldoon contributes to highlighting the irretracable processes and dissolution of personal and national origins. Thus "Myself and Pangur" and much of Muldoon's poetic stance could be seen as a reaction to the Belfast Group¹ and the Field Day project². The oblique and ambiguous treatment of traditional nationalist topics such as land and language, and his incorporation of these in an international perspective, could be interpreted as a marginalisation or deconstruction of poetic and nationalist concerns from within³.

The postmodernism of Muldoon's poetry serves several crucial purposes in Northern Ireland. Just as the protean diversity of Joyce's *Ulysses* fractured the literary hegemony of the Irish Renaissance and envisioned a pluralistic modernity on the very brink of Irish independence, Muldoon's poetics question the contemporary poetic, personal and national identities. But this deconstruction is not disintegration, on the contrary, it introduces new vistas and opens up the traditional rhetoric. His combination of unexpected subject matter and deconstructive practises not only fractures the traditional identity of nation and poetry, it also examines how poetic structures are part of identity construction. In this process of forming future identities his poetics reveal how the deconstruction of poetic, personal and national selves liberates the identity processes from present forms of foreclosure and instigates new departures.

Hay illustrates that poetry, individuals and nations have a plurality of identities, constantly remaking themselves in perpetual renewals and explores the position of poetry in

these processes. Furthermore, Muldoon's internal dissemination of identities interacts with polemical exchange on the conceptualisation of Northern Ireland in England, Europe and the wider world. Consequently, the deconstruction of poetic posture, stereotypical self-image and national unity invites revelations of stereotypes both from within and abroad. Northern Ireland is not simply England's, Ireland's or Europe's "other", but also an integral part of their artistic drive and social progress. Within a Northern Irish context *Hay* and Muldoon's poetics in general also participate in the complicated processes of forming a future for Northern Ireland in relations to the wider world.

¹ Of course the "Belfast Group" (e.g. Heaney, Longley, Mahon and Simmons) is not a homogenous unity. Stemming from both sides of the communal division, attending to various social strata and employing diverse techniques, their artistic expressions differ considerably. Nevertheless, they seem to subscribe to an imaginative means of redemptive poetry within the Romantic tradition, from which Muldoon distances himself.

² Again I reduce the different stances within a group. The Field Day project manifests itself in e.g. the annual production of plays, and the creative and critical practice of such writers as Brian Friel and Seamus Heaney, but most of all in the pamphlet series, *The Crane Bag*, and the comprehensive *Field Day Anthology of Irish Writing* (Deane, 1991). The whole project, and the anthology in particular, has been scathingly criticised from feminist, postmodern and Protestant positions.

³ The dismal fate of the Native Americans, in "The Year of the Sloes, for Ishi" (1973) and "Meeting the British" (1987) for example, become analogies that both illustrate the suffering and question the self-pitying of his own nation. The matter-of-fact tone of the poems appears irreconcilable with the traditional nationalist sentiment.

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... våre to fagavdelinger - økonomi-/samfunnsfag og helse-/sosialfag - gir flere studiemuligheter blant ulike grunnutdanninger og videreutdanninger:

Grunnutdanninger:

- Varehandel og distribusjon
- Økonomi og administrasjon
- Reiseliv og turisme
- Engelsk grunnfag
- Statsvitenskap grunnfag
- Barnevernpedagogutdanning
- Sykepleierutdanning
- Vernepleierutdanning

Videreutdanninger:

- Revisjon
- Internasjonal handel
- Ledelse og organisasjon
- Helse- og sosialadministrasjon
- Rehabilitering
- Psykisk helsearbeid
- Reiseliv og turisme

...foruten ordinære undervisningsoppgaver og kurs påtar Høgskolen i Harstad seg også forsknings- og utredningsoppdrag for næringslivet og det offentlige. Våre ca. 60 fagansatte innehar høy kompetanse og dekker et bredt faglig spekter: Økonomi/administrasjon, sosialøkonomi, ledelse/organisasjon, statistikk, statsvitenskap, sosialantropologi, sosiologi, engelsk, matematikk, pedagogikk, spesialpedagogikk, vernepleie, psykologi, sykepleievitenskap, jus.

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