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HAIKU: A KEY TO THE PERCEPTION OF BEAUTY

У статті репрезентовано досвід застосування поезії, зокрема Хоку, у процесі навчання студентів 3 курсу.

Ключові слова: Хоку, поезія, Університет, викладання, варіації читання.

В статтє представлено описание опыта использования стихотворной формы, в частности Хоку, в работе со студентами 3 курса.

Ключевые слова: Хоку, поэзия, Университет, преподавание, вариации чтения.

This paper advocates for, and describes, the use of poetry, and specifically the poetic form Haiku, in the teaching of English to third year university students.

Key words: Haiku, Poetry, English, University, TEFL, Teaching, Creative Writing

“Love of beauty is taste. The creation of beauty is art”

Ralph Waldo Emerson

The Encarta Dictionary defines creative writing as “the writing of fiction, poetry, or drama.” At Black Sea State University, we believe that creative writing is an essential part of every

student's university experience. Language is the fundamental tool for the creation of meaning. The use of language is, itself, a creative act because it transforms thoughts to words. And, of course, the most powerful meanings of those words are in their associations and connotations, rather than their dictionary definitions. Creative writing focuses a student's attention on those deeper, more evocative, meanings.

I teach creative writing to our third year students. My program, designed for a standard nineteen-week period, is part of a regular English course. My title makes it clear, however, that I expect my students to create. They must think originally and critically but also, they must act. Henry Matisse once said: "There is nothing more difficult for a truly creative painter than to paint a rose because before he can do it, he has first to forget all of the roses that have ever been painted." The same concept is true with creative writing: the writer must forget everything previously read and create anew. Creativity is a "process of being original, spontaneous, and unique." [1:96]

Creativity cannot grow in a vacuum. Experts agree that writing becomes a creative act only if students are challenged by provocative materials and activities. For example, they are more likely to learn from tasks which engage their personal interests. If we start there, we can coax them into trying things that are out of the ordinary. And that is where they begin to learn creativity.

There are many ways to encourage creative expression in students, but I find special value in poetry. It seems to be a magic path that leads from guided writing to creative writing. Since creative writing is the goal of my course, I travel that path every year. And experience has shown me that poetry can be a magic wand to revive any language program.

Poems possess an almost mysterious spiritual force that moves human souls. One could say that poetry is soulcraft. Poems touch students' hearts and heads, appealing to both emotion and intellect. Eleanor Farjeon defines the essence of poetry this way:

What is poetry? Who knows?
Not the rose, but the scent of the rose;
Not the sky, but the light of the sky;
Not the fly, but the gleam of the fly;
Not the sea, but the sound of the sea;

Not myself, but something that makes me
See, hear, and feel something that prose
Cannot. What is it? Who knows? [2:143]

I challenge students to provide their own definitions for poetry. Here are some examples:

Poetry is tender	Poetry is sweetness	All of us are poets
Safe in soft snow.	A gift of love.	Deep in our souls...
Poetry is laughter	Poetry is sadness	
Blossoming full in sun.	Too dark to bury.	

Natalia Rybak

Sheet of paper – be my friend,
Keep faith to me till the end.
Pure paper, filled with letters,
Take my thoughts, they won't be better.
Sheet of paper – faithful friend.
In my thoughts I see no end.
No one else should know the written,
Share my feelings, sometimes bitter.
Sheet of paper – knowing friend –
Knows my every 'little end'.
I give you from deepest corners
My emotions with no borders.
My weak points of the soul
Give spontaneously flow.
I will never feel like free,
Till I write down all the things
That are flying in my mind.
Paper is a friend of mine.
Anywhere I sit or stand –
I feel power in my hand.
I keep thoughts inside my soul –
In my inner frigid world.
I feel power inside me –
Secret world, called poetry.

We arouse students' motivation to create their own work by encouraging their reactions to the poems of others. Because there is no single interpretation of a poem, poetry is a powerful tool for creative thinking and a mental pathway to mystery. We actively involve students in challenging the implied assumptions of poems. The study of metaphor develops skill with analogies and empowers students with renewed energy for learning. Discovering a poem's "mystic sense" is very rewarding. Students' efforts show in greater enjoyment of poetry and increased competence composing poetry. The program "Miracle of Writing" was designed to give a genuine taste of writing as a process of contemplation and internal negotiation.

Over the centuries, poetry has taken many forms. Haiku is one of the most important forms of traditional Japanese poetry. But haiku poems are written under many different rules and in many languages. Creating in a form that is not indigenous to our own culture is difficult. But the heritage of haiku is timeless and the form brings important insights to our culture. For us at Black Sea State University, it is a vital contributor to our creative writing program. One of the fourteen units in my program is titled "Poetry in Nature," and it is within this unit that I make special use of the haiku form.

Haiku is a meditation between nature and man, truth and universe, feelings and experience. The form is light and delicate in feeling. Haiku connects the senses (sight, hearing, touch, smell and taste) to feelings (joy, sorrow, fear, hope) and to the mind. Familiar things are presented

in new ways and cognitive ideas are made accessible to the artistic right brain. Haiku can be a valid aesthetic interpreter of a writer's state of mind.

Writing haiku requires a high degree of sensitivity to oneself and one's mental images. When students write haiku poems, they dive deep into the well of their experience and, often, scoop up powerful images. Reading their poetry aloud brings those images to life. The brevity of the form invites the writer to convey images through symbolism and figurative language. Of course, symbolism has always played a key role in nature poetry. But haiku is especially effective in the invocation of such powerful symbols as the natural rhythms or birth, fruition, harvest, and death; or of the seasons.

The form invokes powerful associations and invites students to paint, in words, the pictures they see in their imaginations. Haiku is marked by its efficiency of language and economy of words [3:118].

At its best, the language of haiku is subtle. Often, words are used in unusual ways and in novel juxtapositions. Much of the pleasure of writing (and reading) haiku poems derives from their ability to reveal emotional associations. As those discoveries come to light, students feel a rush of excitement. Haikus encourage a deep love of language because they use language so effectively. Words dance and leap as students invest them with the breath of their own lives and experience.

Our students write their own haiku poems, prose poetry about the work of Japanese poets, and then translate those works into Ukrainian or Russian. Within the framework of haiku, students explore the interplay of physical and moral forces in their world. Figurative language adds imagination, texture, and immediacy to students' ideas. Imaginations are developed; lives are enriched. Through visualization, students create pictures with words.

Here are the details of our method:

Single class session

1. Brief presentation on the basics of haiku.
2. Students read published poems by famous Japanese poets
 - allow sufficient time for students to choose which poem to talk about
 - discuss their favorites
3. Fill-in words in published works.
4. Students select one picture from many, write caption.
 - explain symbolism of the picture
5. Students compose haikus based on pictures
 - students choose method of work
 - group, pair, individual
6. At the following class students present the prose poetry which they have written about the haikus of published Japanese authors and students' translations of such poems.

For many of our students, the haiku form seems to be a "calling of the soul" that invites special contemplation of beauty. Each student sees beauty in their own way, of course, but haiku becomes the common language through which students share what they have seen, heard, touched, tasted...thought or felt.

Creativity is born in attention and grows when attention is controlled and directed. The haiku form, borrowed from the Japanese, teaches students to observe the beauty of nature in all

forms – large and small, lasting and transient. A reflected sunbeam, the flight of a butterfly, a tree bending before the wind, a perfect white lily, a carpet of daffodils, the patterns of stars in the night sky, gentle spring rain, or a lavish sunset.

Each student who writes a haiku poem brings personal thoughts and feeling, and within the framework of the haiku form, defines their image of beauty.

Here are some students' thoughts on the timeless subject of beauty:

Beauty is a changeable and subtle harmony of the ideal and actual worlds, impossible not to comprehend, but incredibly hard to capture in words because each has his own notion of beauty.

When you're walking in a graveyard, mesmerized by the silence, you feel that you're close to eternity, and that you're so far from the terrestrial fuss. For me, the notion of beauty is closely connected with the notion of death. Death is a synonym for such words as silence, peace, eternity and infinity. It seems to be a paradox, but Death is almost a synonym for Life. For life and death are two inseparable manifestations of existence. Things which depict this duality are beautiful to me.

Beauty is a religion. Some people worship it. Some don't. Some people don't notice it. Some let it into their lives. Every concept, even the concept of Beauty, has its history, main idea, some reasons for existing, and some rules on how to be treated in life.

Beauty has many faces. The greatest happiness is to see Beauty in everything: in autumn, in the eyes of thoughts. Beauty can be imperfect and still we should learn how to enjoy it. Beauty is peaceful, positive and a little bit lazy. Real Beauty needs time to be understood and appreciated.

Beauty is the light of the soul reflected in the mirror of our appearance.

Beauty is everywhere. It depends largely on our attitude towards this world. We should look deeper and the beauty will definitely penetrate our souls leaving its eternal sparkles for us to beam with delight.

As for my understanding of Beauty, I regard it as something that pleases my eyes because I can only watch it, never touch it. It is something that makes my heart beat faster and makes me think about the greatness of its creator. Beauty provides a refuge from futility where we contemplate the meaning of it all.

Sleeping beauty is the only possible state of beauty; dynamic beauty is impossible as it changes, moves, corrupts things and faces. Only still-life style of beauty is acceptable.

Beauty and the Beast is the ideal combination. Contrast defines beauty and ugliness.

Beauty is rare. It is not in everyone; it is not everywhere. You must search and seek, and lust for beauty. It might be discovered only once in a lifetime. A view of the dawn or a glimpse of an oriental stranger, the movements of a horse's hoof are all beautiful in their own manner... but try to catch it. It will stay in your memories forever.

My concept of Beauty is more or less like this: "one sees Beauty when one is ready to perceive it." There is neither Beauty nor Ugliness in the world; it's only how you see it. If you are in harmony with nature or in love, you are perfect. Then, the events and people around you seem beautiful.

Let's close our eyes
And let's meet halfway.

Spirits tanding side by side
To dance the night away.
What is beauty?
Maybe it's a tune
That flows gently in June?
Maybe it is a picture
That people will watch with a mixture
Of feelings and thoughts?
What is beauty?
The child will ask
Beauty is the sun
That in the morning rises.

Beauty (Anastasia Gavrylova)

Stars in autumn sky
Sound of ocean waves
Echo in the caves
Mother's lullaby
Smiling to your friend
Dancing in the rain
Traveling by plane
Giving helping hand
Taste and smell and sound
Everywhere you go
You just need to know
Beauty is around

We are still in the selection process for the best available students' materials to be included in the first issue of our anthology.

Haiku is an inseparable part of it. The outcome of students' creative efforts will be included in our first issue, likely to be published by the end of June. Our editorial policy is to select student work that displays an ability to think, to discover new ideas, and to communicate those ideas clearly in English. A selection of students' best haiku poems follows:

No body, no heart,
But still I breathe,
Here, alive.
N. Guseva

Snowflakes dance

Y. Petrenko

Drowsy trees meet the first snow,
In morning light
Someone left footprints.

Y. Salamatina

In frozen air,
Winter again.
O. Shemchuk

Bare tree
Against the moon
Winter soon.
J. Petrovskaya

Rain like emotion
Cleanses the air.
Now, I needn't cry.
A. Zavialova

I switched off my brain
For it was noisy,
Hard to think.
Y. Romanyuk

Sheep on the meadows
Under the sun.
Where is the shepherd?
N. Lyutyanska

Wind
Runs through the leaves -
Thunderstorm.

The last leaf
Entangled in my hair -
Do you love me?
T. Gubiy

The noise of the street and poplar
tufts
Fly in through the window.
My daughter awakes.
Good morning.
O. Kosenchuk

Early morning
I write a cheat sheet -
Exam day.
V. Martynova

Birds fly here
In the forest of birches
Calm for all time.
A. Kapelyan

Heat stuffy air,
Bright light in the night,
Summer love.
A. Senchuk

Here are some examples of prose poetry:

The smallest whisper
Of air moves the trees,
Little birds sleep.

I like this haiku, because it describes a gentle touch of wind, it's transparent hands and breathing makes trees move. I imagine this picture, I feel the atmosphere of silent evening, it's

getting dark, nobody is in the street, and the wind is king of the world, powerful enough to make things tremble under his breath. The wind whispers the fairy-tales to lull the birds. (*H. Visko*)

With open eyes and soul I daydream under cherry tree wrapped by a whirl of petals. Five cm a second is my favorite speed of life, the speed of petals floating from a cherry tree. I've tried to stop beauty on its way as if trying to get hold of my life. It slips through my fingers never repeating, leaving a trace in my soul invisible for others. Nothing repeats. Everything will come and go in a perfect moment. A perfect silence, a perfect reality is the only reality that exists in the light of my heart. (*V.Dorfman*)

I caught a petal fallen from cherry tree in my hand
Opening the fist
I find nothing there.

This haiku is really light, with beauty and emptiness combined in it. Catching petals from a cherry tree is like building castles in the air. It's like having pipe dreams that we nurture for years. A cherry petal is so light and so fragile... And so are our dreams, our life-long dreams, something we desire so bad and yearn for. And when these dreams don't come true, we can feel that emptiness. Our dreams are something we hold on to, something we try to grasp. And when they don't come true, we "open our fists and find nothing there"... But I guess some dreams are just not meant to be fulfilled. And that's the beauty of them. There's always beauty in tragedy. That might be just a hint on the author's message to us through these brief lines that discover connections. Beauty is a mysterious world of things – their cores and surfaces. *Olga Shemchuk*

A crawling spider
Sparkling with morning dew.
I greet the sun.

The cool whispers of the night flee to the distant corners. Vagrant lights dissolve in the gloomy vistas of the forest. Gossamer floating in the air like sparkling strings of liquid metal longs for a place to rest. For a moment, the burning disk of the sun hesitates, disturbing the morning freshness and scaring away the last spirits of the night, admiring its reflection in myriads of jewels scattered about the meadow by a lavish hand. Finally the shimmering light crawls in the halls of entangled grass. Cautious, careful beams descend into the realm of shadows, snatching out fanciful forms before they dive back. The world waits to be engulfed by this golden tide. A spider hangs from a branch like a pendant, forgotten by a nonchalant dryads. Eight suns rise in his eyes leaving no place for the dark. *J. Diasamidze*

Over the wintry
Forest, winds howl in rage
With no leaves to blow
Natsume Soseki

The forest is silent and dark
The evening is bright and windy

My walk is long and calm
I'm walking in different worlds
One world is a wintry forest
Another – my dreams and my thoughts
There's nothing to listen but wind
There's nothing to listen but memory
And silent forest invites
To make a walk to myself
Anastasia Gavrylova

Poetry that reflects a writer's thoughts, feelings, principles and concept of beauty is a mirror to the writer's soul. Haiku has become such a mirror for our students. Through it, they describe and try to understand their world...and their niche in that world. We believe that writing in the haiku form helps students regenerate the dull and ordinary things of their lives, and find new harmony and joy.

I think this form of poetry deserves your careful attention and consideration.

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Бовсунівська Т.В.
(Київ, Україна)

АВТОРСЬКА СВІДОМІСТЬ ПІСЛЯ “СМЕРТІ АВТОРА” ЯК КОГНІТИВНА ПРОБЛЕМА

У статті йдеться про способи ідентифікації авторської свідомості у художньому творі. Основні акценти ставляться на когнітивному підході до авторської свідомості. Аналізується, як вплинула концепція “смерті автора” на розвиток цієї теоретичної категорії у наш час.

Ключові слова: авторська свідомість, «смерть автора», смисл, наратор, оповідач, концептосфера.

В статье речь идет о способах идентификации авторского сознания в художественном произведении. Основные акценты сделаны на когнитивном подходе к авторскому