



M A T E R I Á L Y

VIII MEZINÁRODNÍ VĚDECKO-PRAKTICKÁ KONFERENCE



**VĚDA A TECHNOLOGIE:
KROK DO BUDOUCNOSTI -
2012**

27.02.2012 - 05.03.2012

**Díl 12
Filologické vědy**



**Praha
Publishing House
«Education and Science» s.r.o.**



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Vydano Publishing House «Education and Science»,
Frydlanska 15/1314, Praha 8
Spolu s DSP SHID, Berdianskaja 61 B, Dnepropetrovsk

**Materialy VIII mezinárodní vědecko - praktická konference
«Věda a technologie: krok do budoucnosti - 2012».** - Díl 12.
Filologické vědy: Praha. Publishing House
«Education and Science» s.r.o - 96 stran

Šefredaktor: Prof. JUDr. Zdeněk Černak

Náměstek hlavního redaktor: Mgr. Alena Pelicanova

Zodpovědný za vydání: Mgr. Jana Štefko

Manazer: Mgr. Helena Žakovska

Technický pracovník: Bc. Kateřina Zahradníckova

VIII sberne nadobe obsahují materialy mezinárodní vedecko - praktická konference «Věda a technologie: krok do budoucnosti» (27 unora - 05 brezen 2012 roku) po sekcích «Filologické vědy»

Pro studentu, aspirantů a vedeckych pracovníku

Cena 270 Kč

ISBN 978-966-8736-05-6

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FILOLOGICKÉ VĚDY

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SYNTAX: SLOŽENÍ, SEMANTIKA, FUNKCE

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антонимдердің мұндай түрлері жиі кездесіп отырады; 3) Сөздің ауыс мағынада қолдану мүмкіндігін пайдаланып та стильдік антонимдер жасауға болады; 4) Сөздің синекдохалық қасиетін пайдаланып та стильдік антонимдер жасала береді; 5) Стильдік антонимдер кейде, бірде, біресе, не, немесе, яки сияқты сөздердің көмегі арқылы да жасалуы мүмкін. Стильдік антонимдер жасау үшін ағалған сөздер сапалық ұғымдарды білдіретін сөздермен тіркесіп, бір сөйлем ішінде немесе көршілес сөйлемдерде қайталанып келулері тиіс. Бұлайша қайталап келу сапалық ұғымдарды білдіретін сөздер арасындағы аз ғана мағына қарама-қарсылығын күшейтіп жібереді. Сөйтіп, антонимдік мән береді [9, 22-24].

Антонимдер сапаның бағасын білдіргенде, олардың мағынасы объективті дүниедегі заттар мен құбылыстардың арақатысына байланысты болады. Егер бұл қатынас өзгерсе, антонимдердің мағыналары да өзгереді. Бұл өзгеріс антонимдердің қолданылуына тікелей әсер етеді. Келтірілген антонимдік контекстердің көпшілігіндегі қарсы мағыналас сөздер сөйлемнің бірыңғай мүшесінің қызметін атқаратындығын байқатады.

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THE ART OF HAIKU POETRY

Haiku is one of the most important forms of traditional Japanese poetry. Haiku is, today, a 17-syllable verse form consisting of three metrical units of 5, 7, and 5 syllables. Since early days, there has been confusion between the three related terms 'haiku',

'hokku' and 'haikai'. The term 'hokku' literally means 'starting verse', and was the first starting link of a much longer chain of verses known as 'haika'. Because the hokku set the tone for the rest of the poetic chain, it enjoyed a privileged position in haikai poetry, and it was not uncommon for a poet to compose a hokku by itself without following up with the rest of the chain. Largely through the efforts of *Masaoka Shiki*, this independence was formally established in the 1890s through the creation of the term 'haiku'. This new form of poetry was to be written, read and understood as an independent poem, complete in itself, rather than part of a longer chain [1].

Strictly speaking, then, the history of haiku begins only in the last years of the 19th century. The famous verses of such Edo-period (1600-1868) masters as *Basho*, *Buson*, and *Issa* are properly referred to as hokku and must be placed in the perspective of the history of haikai even though they are now generally read as independent haiku. Using the terms 'classical haiku' and 'modern haiku' can handle the distinction between hokku and haiku. The exact origin of hokku is still subject to debate, but it is generally agreed that it originated as an abbreviated version of short classical *waka* poetry (or *tanka*), which has a 5-7-5-7-7 structure.

Tanka is a 5-line Japanese poem, much older than haiku. It flourished a big way in Heian time (794-1192). Usually we can see two parts in *tanka* – the first 3 (2) lines gave a natural image, while the second part talks about human feelings. For example:

headlights passing by -
shadows of trees
brush my bedroom window;
your wet hair touching my face
Alexey Andreyev

There existed a game popular among people who liked *tanka*: one person would give a first (second) part of the *tanka*, and another would write the rest. Such kind of poem is called *renga*, e.g.:

somber and tall
the forest of oaks
in and out
through the little gate
to the cherry blossoms
Basho

It also shows that the images are not always from the human life. What is more important: 'the shift of the scene' is provided on each step, and at the same time there is some connection between every two parts (as if it were seen by one person who just turned his head).

The haiku originated in Japan about six to seven hundred years ago and thus is one of the world's oldest surviving poetic forms. However, the English-speaking world did not learn of its existence until after 1868 when Japan opened its shores to the West and envoys from England started to translate the form. A short while later,

French visitors to Japan took up writing haiku and in 1905 published an anthology of their work in France. Then, in 1910, two anthologies of Japanese literature in translation were published, one in France and one in England and both included haiku.

While these anthologies created little general interest, they did catch the attention of a much-heralded group of English and American poets headquartered in London and in Chicago between 1910 and 1917 who called themselves *the Imagists* and who took a special interest in the haiku. Its members, among whom were such luminaries as James Joyce, D.H. Lawrence, Amy Lowell, Marianne Moore, Ezra Pound, Carl Sandburg and William Carlos Williams, used the haiku as a model (along with the classical Greek lyric and French symbolism of the vers libre type) for what they considered to be the ideal poem, one «in which the image was not a means but an end: the image was not a part of the poem; it was the poem» [Pratt, 29].

While the Imagists thought of the haiku as an ideal, none of them quite managed to ever write a true one. Persons with only a tenuous knowledge of the form often describe Pound's famous *In A Station Of The Metro* as a haiku:

**The apparition of these faces in the crowd;
Petals, on a wet black bough.
[Pratt, 50]**

Successful as a short poem, it fails as a haiku because only the first line deals with an immediate experience while the second line involves the memory of an image that the poet uses overtly as a metaphor. A haiku is a haiku because all the images it conveys occur simultaneously in a person's present perceptions of the world. To become a haiku, Pound's poem would have to indicate that he saw the faces at the same time as he saw the actual petals, in the flesh, not in memory.

In *Ts 'ai Chi 'h*, Pound comes much closer to the spirit of a true haiku:

**The petals fall in the fountain,
The orange-colored rose leaves,
Their ochre clings to the stone.
[Pratt, 58]**

Here he manages to deal only with things perceived in a particular moment, but fails to achieve the needed brevity which can be defined as a comfortable breath-length.

W.J. Higginson considers *Autumn Haze* by Amy Lowell to be «one of the best hokku [haiku] by a self-styled Imagist» [Higginson, 52]:

**Is it a dragonfly or a maple leaf
That settles softly down upon the water?**

However, this haiku has the same problem as Pound's *Ts 'ai Chi 'h* – it is too wordy. In sum, while the Imagists saw the haiku as a model for their aspirations, they wrote pieces that were either too metaphorical or too wordy and usually both.

After the Imagist movement broke up around 1917, North American interest in the haiku verse languished for several decades until after World War II. Scholars such as Higginson and Thomas Lynch have tried to trace the path of the form during this period of more than thirty years and suggest that a continuing interest in the haiku way of seeing was kept alive by the work of a few major poets who made their mark during this time, such as William Carlos Williams (beyond his Imagist days), Wallace Stevens and Charles Reznikoff.

Williams' 1923 poem *The Red Wheelbarrow* is most often quoted as evidence:

**So much depends
upon
a red wheel
barrow
glazed with rain wa-
ter
beside the white
chickens**

Williams

As Lynch states, «All that keeps this poem from being an excellent haiku is the opening two lines, which by haiku standards are quite unnecessary». [Lynch, 141]

Both Higginson and Lynch also single out Wallace Stevens' *Thirteen Ways of Looking at a Blackbird* as proof of the haiku's influence on eminent North American poets: the first stanza of the thirteen composing the poem is the most frequently quoted:

**Among twenty snowy mountains,
The only moving thing
Was the eye of the blackbird.**

As with Williams' *The Red Wheelbarrow*, only a small change is necessary to make this a true haiku. As it stands, it lacks the immediacy required in a haiku, but this can easily be remedied by dropping the verb «was». *Thirteen Ways of Looking at a Blackbird* was first published in 1917, during the last year of the Imagist movement. Thus the poem might simply have been the young Stevens' lone experiment with haiku-like poetry. But we can find similar writing in later work such as this stanza from the 1936 *A Postcard from the Volcano*:

**At what we saw. The spring clouds blow
Above the shuttered mansion-house, Be-
yond our gate and the windy sky**

Stevens W.

Nevertheless, such direct images are rare in the more mature work of Stevens which is richly metaphorical in the best tradition of Western poetry.

On the other hand, Charles Reznikoff did show a steady kinship with the haiku way of seeing throughout his long career as Geoffrey O'Brien points out: Reznikoff

wrote in a variety of forms ... but most typically he employed brief lyrical forms, often grouping short units into such comfortably loose sequences as *Autobiography: New York* and *Autobiography: Hollywood*, sequences which do not rise toward a climax or seek an overall symbolic meaning but rather collect a series of powerful moments related only by their position in the author's experience.

Here is one of his poems that needs no editing to become a true haiku:

**About an excavation a
flock of bright red lanterns
has settled.**

However, most works by Reznikoff are composed of haiku-like lines imbedded in longer stanzas. The reader has to pluck them out like brilliantly colored feathers from a peacock. Here, for instance, are the last two lines from a five-line stanza:

**From the bare twigs
rows of drops like shining buds are hanging.
Reznikoff**

Nevertheless, compared to Williams and Stevens, Reznikoff is probably the strongest strand spanning the years between the Imagists and the 1950s, a decade which E.S. Lamb describes as the real beginning of what may be called the haiku movement in the western world.

The chief reason for the renewed interest was American fascination with Japanese culture following World War II. In particular, artistic and intellectual Americans became enthralled with Zen whose history as well as charm Bullock and Stallybrass succinctly describe: Zen [is] the Japanese version of the Ch'an sect of Buddhism in China, noted for its simple austerity, its mysticism leading to personal tranquility, and its encouragement of education and art. Some of its scriptures and paintings have become widely known and admired in the West; and Aldous Huxley and others in California led something of a cult of Zen, which in the 1960s began appealing to students as a way of having religious experience without dogmas or religious institutions. For many this interest grew to encompass Japanese art and literature. As a result, the haiku translations of scholars as H.G. Henderson and R.H. Blyth began to be widely read.

The first significant work in relation to modern haiku was *The Bamboo Broom* (1934), by Harold Gould Henderson (1889-1974). Though Henderson wrote a later revised volume, *An Introduction to Haiku* (1958), his work did not make an impact approaching that of his contemporary and acquaintance Blyth, perhaps because Henderson chose to translate hokku and haiku into an English rhyme foreign to the Japanese originals, which never used rhyme.

It was thus not until 1949, with the publication of the first volume of *Haiku*, the four-volume work by Reginald Horace Blyth, that the verse form was properly introduced to the West. R. H. Blyth (1898-1964) was an Englishman and teacher of English who took up residence first in Japanese-occupied Korea, then in Japan. He pro-

duced a series of works on Zen, on hokku and haiku, and on other forms of Japanese and Asian literature. Those most relevant here are his *Zen in English Literature and Oriental Classics* (1942); his four-volume *Haiku* series (1949-1952); and his two-volume *A History of Haiku* (1964). [Blyth, 10] Today he is best known as the major interpreter of hokku and haiku to the West.

Blyth's four volume *Haiku* became especially popular at this time because his translations were based on the assumption that the haiku was the poetic expression of Zen. Not surprisingly, his books attracted the attention of the *Beat* school, most notably writers such as Allen Ginsberg, Gary Snyder and Jack Kerouac, all of whom had a prior interest in Zen. All three wrote haiku as well as about haiku. Kerouac especially played a huge role in popularizing the form. These two pieces, probably from the late fifties or early sixties, successfully evoke fleeting moments of heightened awareness full of metaphorical resonances. For Ginsberg, and especially Kerouac, the haiku was a brief diversion from the other writing on which their reputations as well as incomes were based. Time spent on haiku meant time away from their bread and butter, e.g.:

**The summer chair
rocking by itself In
the blizzard**

Kerouac J.

**I didn't know the names
of the flowers – now
my garden is gone.**

Higginson

Around the same time that the Beats were exploring the haiku, so was an American novelist and poet from an earlier generation, Richard Wright. His best haiku reach a high standard:

**Coming from the woods
A bull has a lilac sprig
Dangling from a horn**

Higginson

**In the falling snow
A laughing boy holds out his palms
Until they are white**

Higginson

Both are vivid and joyful and resonate with meaning. Because Wright is Afro-American, the second is of particular interest because it can be interpreted beyond a child's play with snow. Is the boy experiencing the fulfillment of a desire to be white or is he feeling the sense of equality that comes when everyone, no matter his or her skin color, is covered with snow?

By the early 1960s, other haiku translators, such as Geoffrey Bownas and Peter Beilenson, joined the ranks of Blyth and Henderson. The effect was that even more people grew aware of the haiku and eventually grass roots organizations, in the form

of haiku study groups, began to flourish, especially in California. Haiku interest grew phenomenally during this decade which saw the birth of the «Hippie» culture with its interest in Eastern art, literature, music, religion and philosophy that far surpassed anything generated by the Beats. A major influence during this time was the philosopher Alan Watts whose writings and recordings used haiku (what he called «the wordless poem») as a way of illustrating Zen principles. Thus, Watts reinforced the impression left by the Beats that haiku had something to do with Zen.

In 1963, American Haiku, the first magazine devoted entirely to English-language haiku, was published in Platteville, Wisconsin. By the end of the 1960s, the interest in haiku could no longer be considered a fad. Haiku magazines and collections were being published on both coasts of the United States as well as in the Canadian and American Midwest.

During the 1970s and 1980s, the English-language haiku became even more entrenched in North American culture with over a dozen periodicals at any one time devoted to publishing the form as well as its close relative, the *senryū*. Three of them, *Brussels Sprout*, *Frogpond* and *Inkstone* (Canadian), have lasted over 12 years and one, *Modern Haiku*, has survived over 27 years.

Concomitant with the success of the periodicals has been the establishment of various haiku societies. Three of them, *Haiku Society of America* (established 1968), *Haiku Canada* (co-founded by Eric Amann, Betty Drevniok and George Swede in 1977) and *Haiku Poets of Northern California* (established in the late 1980s), have emerged as dominant, holding their own regular meetings and conferences as well as cooperating every two years to hold one major event, *Haiku North America*, that has attracted individuals from around the world. Each of the Societies also publishes a regular newsletter, and, one of them, *Haiku Society of America*, also publishes its own journal, *Frogpond*.

Once rooted, the vigorous North American haiku spread its seeds throughout the English-speaking world and beyond. In 1990, *The British Haiku Society* was formed and immediately became a powerful force, holding monthly meetings, annual conferences as well as publishing its own journal, *Blithe Spirit*. Shortly thereafter, a couple of independent haiku periodicals took hold as well. Similar developments have occurred in Australia and New Zealand and, not surprisingly, in countries speaking tongues other than English, especially Holland, Germany, Croatia and Poland.

In 1989, the three major Japanese haiku societies, the *Modern Haiku Association*, the *Association of Haiku Poets* and the *Association of Japanese Classical Haiku*, formed *Haiku International Association*. The purpose for the creation of this new umbrella organization was given in an official announcement mailed around the globe: «To promote friendship and mutual understanding among poets, scholars and others who share a common interest in haiku, though they may live in very distant parts of the world».

True to its stated aim, *Haiku International* has its own periodical *HI* that publishes work from numerous countries in the original language and Japanese. About half of every issue, however, is devoted to haiku from Japan, which is printed in

Japanese and English. This makes sense considering that Japan still has far more haiku poets than any other nation.

With the beginning of the twenty-first century, writers, teachers and scholars of haiku can justifiably argue that the form is the most popular poetry in the world. None of the other long-lived forms, such as the englyn, ghazal, limerick, rondeau, sapphics, sestina, sonnet and villanelle, are considered with such universal interest. This status is in no small way due to encouragement by the Japanese who, in addition to publishing work from everywhere, also hold international contests and conferences to which they invite, often with all expenses paid, the winners as well as the presenters.

One more indicator of how the North American psyche has welcomed the haiku is the fact that the current Poet Laureate of the U.S. Robert Hass has championed haiku for many years. An English professor at the University of California at Berkeley, Hass published *The Essential Haiku: Versions of Basho, Buson, and Issa* (1994). The book puts the three Japanese legends of haiku in the luminous company of poets such as Blake, Keats, Poe, Shakespeare and Whitman. It should not be long before the haiku gets the same attention in university curriculums that it now enjoys at lower levels.

World Haiku Association was founded in 1999. The idea of its creation belongs to the Japanese haiku poet-modernist *Natsuishi Ban 'ya, Jim Kacian*, one of the most well-known American haijins (haiku poets) and Yugoslavian poet *Dmitr Anakiev*. *Natsuishi Ban'ya* is the chairman of the WHA.

On the first international symposium of the Association there were determined the principles of the «Global haiku» creation. They are: 1) Kigo, 'season words' are not obligatory; 2) 'Key words' can be used instead of 'season words', for example: 'war', 'sea', 'love', 'mountain' etc. 3) Author's individuality is the main feature of haiku; 4) The peculiarities of each language are taken into consideration in order to create the rhythm of haiku, satisfying the verse content; 5) Kigo, 'cutting words' are important to express the leap of thought or feeling, to add to the scope of sense; 6) Haiku should be translated with particular accuracy, in the spirit of original; 7) Haiku is the quintessence of beauty in every language, the vitally important poetic form for the 21st century culture.

The aims of the World Haiku Association were determined on the second WHA symposium in 2003 as follows: 1) To reveal and support the principles of haiku, common for each language, taking into account their local peculiarities; 2) To organize and support the system of haiku teaching and forums, based on the equality of all members, despite their ethnic, religious, sex and political belongings; to carry on publishing and enlightening activity; 3) To promote haiku composing in every language, to support haiku translations and their spreading, to consider English the mediator-language in this process.

Today the members of WHA are more than 150 haijins from Japan, Australia, Austria, Bulgaria, Germany, Denmark, India, Canada, Portugal, Russia, Serbia, Slovenia, USA, France, Croatia, Sweden, Estonia and other countries. The poems are published, the contests on haiku and haiga (laconic and vivid form, based on haiku)

are held on the WIHA site: www.worldhaiku.net. The third meeting of the WIHA is to be held in Bulgaria in 2005.

Both haiku and hokku writers and verses are now found online. A search will lead to many forums where both new and experienced poets learn, share, discuss, and freely criticize.

In early 1998, *Salon* magazine published the results of a haiku contest on the topic of computer error messages. The winning haiku, written by David Dixon, was:

**Three things are certain:
Death, taxes, and lost data.
Guess which has occurred.**

Like much of contemporary haiku, this does not follow the guidelines of hokku or early haiku. Instead it takes the creative and often witty approach characterizing humorous haiku today. There are online computerized systems for generating random haiku; there are «Spamku» (verses devoted to the processed, canned meat) as well as many other clever variations on the brevity of the haiku form. For example:

**When good times return,
with God as my witness,
I'll not eat SPAM again!!**

Milford Pigboy

Witty haiku, often satirizing the form itself, have appeared in popular TV programs such as *Beavis and Butthead* and *South Park*. In 1995, the *scifaiku* (science fiction haiku) form was invented by *Tom Brinck*. *Scifaiku* is a form of poetry inspired by the Japanese haiku. *Scifaiku* poems are short, minimal poems about science and science fiction topics. They are presented with direct, tangible images in clear and simple language. For example:

**Bathing
her reptilian skin -
small bubbles on glossy green...**

There is no single expert in haiku, and the masters sometimes broke their own rules with little more comment than a shrug of the shoulders. It is at once a highly disciplined form, yet one that remains flexible, and has continued to evolve. In pursuit of knowledge about haiku a true 'haijin', or 'haiku poet', is nothing more than a lifetime student, and what Bob Dylan once said is highly relevant advice in pursuing an understanding of haiku: «Don't follow leaders. Watch your parking meters». Haiku has long been associated with Zen Buddhism, but the haiku is, first and foremost, a form of poetry, not a vehicle for philosophical or religious expression. Study of the haiku's long history in Japan shows quite clearly that it has always been a form of poetry quite separate from Zen Buddhism. While the great Basho and a few other outstanding haiku poets were Zen monks, they all treated haiku as poetry first, and, if at all, as Zen second. It is well known that Basho made his living by teaching students how to become masterful haiku poets, not how to be Zen monks. Zen instruction was the job of the monks on staff of the Zen monasteries. As eminent Japanese haiku

scholar Harold G. Henderson confirms in his classic *An Introduction to Haiku* «Only a comparatively few of Basho's poems are obviously religious». Perhaps the association with Zen can best be explained by the fact that both place high value on the 'present moment', and human interactions with nature. In any case knowledge of, or practice of Zen is unnecessary to understanding or creating fine haiku.

The following two ideas those are relevant to the haiku art: 1) Experience. There are many things that can't be learnt from books or teachers (even from the great ones), but can be only perceived, «lived» in our own personal interactions with the world. It means that along with education (studying words, forms, styles, and history) a poet should get «a full contact» with the world, developing his own point of view, his own poetical eyesight. «It's better to see once rather than to hear hundred times», the well-known proverb says: 2) Unity and Harmony. According to the ancient Chinese tradition, all pieces of our world are connected among themselves; moreover, they stay in spontaneous universal Harmony with each other; every part of this great Unity is significant for the others. Thus, the Nature and human beings are tightly connected and dependent of each other. It's reflected in poetry. Firstly, «season words» are used to show these relations. Secondly, the very style of haiku poetry without similes, metaphors and other elaborate poetic devices demonstrates this.

Considering these ideas, one can see the art of haiku poetry not as the art of making up fancy and impressive relations in a poem, but as the art of seeing the relations that already exist around us, and the art of making other people see them, too.

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