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НАУЧНА ПРАКТИЧНА КОНФЕРЕНЦИЯ

«БЪДЕЩЕТО ВЪПРОСИ ОТ СВЕТА НА НАУКАТА - 2011»

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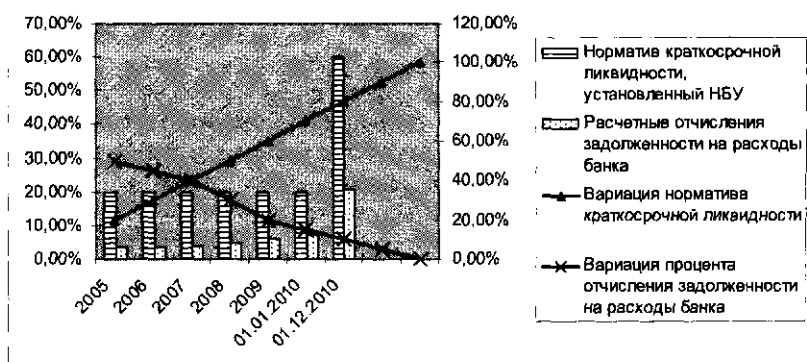


Рисунок 1.5 – расчетные значения отчислений задолженности на расходы банка и вариация нормативов краткосрочной ликвидности.

Как показано в таблице 1.5 и на рисунке 1.5, регрессионная зависимость должна быть установлена налоговым законодательством с учетом рекомендаций НБУ для регулирования избыточного уровня нормативных показателей ликвидности.

Таким образом, введение предлагаемого механизма стимулирования банков к снижению избыточного уровня нормируемых показателей ликвидности позволит банкам перераспределить часть ресурсов в пользу операций долгосрочного характера, получив дополнительную налоговую льготу по отнесению страховых резервов на расходы банка, что будет способствовать экономическому росту.

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TO ENGLISH HAIKU TEXT AS THE MOTIVATION FACTOR IN THE PROCESS OF LEARNING FOREIGN LANGUAGE

*The haiku principle:
to stop a time selectively
Orekhovaya Sonya [Хайкумена, 122]*

Haiku, What is it about this small poem that makes people all over the world want to read and write them? *Nick Virgilio*, one of America's first major haiku poets, once said that he wrote haiku «to get in touch with the real» [Virgilio, 11]. And the

Haiku Society of America has called haiku a «poem in which Nature is linked to human nature»[<http://www.hsa-haiku.org>]. We all want to know what is real and to feel at one with the natural world. Haiku helps us to experience the everyday things around us vividly and directly, so we see them as they really are, as bright and fresh as they were when we first saw them as children. Haiku is basically about living with intense awareness, having openness to the existence around us. A kind of openness that involves seeing, hearing, smelling, tasting, and touching.

A haiku is not just a pretty picture in three lines of 5-7-5 syllables each. In fact, most haiku in English are not written in 5-7-5 syllables at all – many are not even written in three lines. What distinguishes a haiku is concision, perception and awareness – not a set number of syllables. A haiku is a short poem recording the essence of a moment keenly perceived in which Nature is linked to human nature. As *Roland Barthes* has pointed out, this record neither describes nor defines, but «diminishes to the point of pure and sole designation» [Barthes, 8]. The poem is refined into a touchstone of suggestiveness. In the mind of an aware reader it opens again into an image that is immediate and palpable, and pulsing with that delight of the senses that carries a conviction of one's unity with all of existence. A haiku can be anywhere from a few to 17 syllables, rarely more. It is now known that about 12-not 17 syllables in English are equivalent in length to the 17 *onji* (sound-symbols) of the Japanese haiku. A number of poets are writing them shorter than that. But despite their simplicity, haiku can be very demanding of both writer and reader, being at the same time one of the most accessible and inaccessible kinds of poetry. *R. H. Blyth*, the great translator of Japanese haiku, wrote that a haiku is «an open door which looks shut» [Blyth,27]. To see what a haiku suggests, the reader must share in the creative process, being willing to associate and pick up on the echoes implicit in the words. A wrong focus, or lack of awareness, and he will see only a closed door.

A great number of scientific debates are held, a great number of scientific works have been issued to touch the problem of haiku – one of the most important forms of traditional Japanese poetry [Blyth; Henderson; Higginson; Lynch; Norton].

English haiku texts are *the object* of the research, motivation factor of above-mentioned texts are *the subject* of the investigation.

The actuality of this investigation is based on the fact that modern linguistics tends to study different kinds of texts, poetic texts included. Besides, poetry is a universal means of cultural integration; it uses the universal language of the world.

The aim of the investigation is to analyze basic and specific characteristics of English haiku texts. *The task* of the article is to show that haiku texts can be the motivation factor while learning the English language.

1. THE ESSENCE OF HAIKU

Haiku is more than a form of poetry; it is a way of seeing the world. Each haiku captures a moment of experience; an instant when the ordinary suddenly reveals its inner nature and makes us take a second look at the event, at human nature, at life. It

can be as elevated as the ringing of a temple bell, or as simple as sunlight catching a bit of silverware on your table; as isolated as a mountain top, or as crowded as a subway car; revealing in beauty or acknowledging the ugly. What unifies these moments is the way they make us pause and take notice, the way we are still recalling them hours later, the feeling of having had a momentary insight transcending the ordinary, or a glimpse into the very essence of ordinariness itself.

Such an experience, referred to as the «aha moment», is the central root of a haiku. The act of writing a haiku is an attempt to capture that moment so that others (or we ourselves) can re-experience it and its associated insight. This means picking out of memory the elements of the scene that made it vivid, and expressing them as directly as possible – that is, the goal is to recreate the moment for the reader, not explain it to them (this is sometimes called the «show, don't tell» rule).

**sun flowers;
one facing
the other way**

Kenneth Leibman

**sudden shower
in the empty park
a swing still swinging**

Margaret Chula

A haiku should share a moment of awareness with the reader. Peace, sadness, mystery – these are only a few of the emotions that haiku evokes and which we can feel when we read a haiku. The key to our feelings about the things around us and to the feelings we have when we read a good haiku, are the things themselves. The things produce the emotions.

In haiku you have to give the reader words that help recreate the moment, the image or images that gave you the feeling. Telling the reader how you feel does not make the reader feel anything and does not make a good haiku. The words of the haiku should create in the reader the emotion felt by the poet, not describe the emotion.

Even though some haiku come from memories or things made up in the mind, each haiku should sound as though it is happening as you read it, in a specific place and a specific time. So haiku are mostly written in the present tense, as if they are right here and now. Haiku should not cover a lengthy time span. A haiku freezes one moment in time the way a photograph does.

Every haiku is a sort of little picture, an interesting image. Two main ideas about these images:

A) They come from direct experience; certain bright moments of life you managed to catch with your 'internal camera': wonders, strange coincidences, funny situations; sceneries that resonate with your current 'soul state' or even change, shock you suddenly, giving you a moment of sadness or another sensation **YOU COULDN'T EVEN NAME.**

B) This image, being written down, should evoke certain deep feelings in readers, too; this is really difficult – not only to present the experience in words but to do it such a way that it could be effectively reflected in someone's mind.

The art of haiku is the some kind of a «dance» on the sharp blade between these (A) and (B): you can write about what you saw but it won't grab your reader as you write merely «there are leaves on the tree» – extreme (A); on the other hand, going to the extreme (B), you can make up a fancy abstract construction but it'll be too far from the immediate perception; this artificial fake will be visible and will impress no one.

Virtually, this «dance on the blade» is the essence of all poetry and Art in general. Haiku art uses its own special ways to do it.

2. JUXTAPOSITION AND TWO-ELEMENT SCHEME

In haiku, unlike in many Western poetic forms, the writer tries to maintain an invisible hand, avoiding overt 'poetic' phrasing, use of metaphors, etc. in favor of simple, direct language. The writer's reaction to the scene is not stated, but comes across in the choice of images and juxtapositions, the exact wording used, e.g.:

**edge of the marsh –
the wind from rising
geese in our hair**

Ebba Story

You have perhaps noted that haiku are generally broken into two asymmetrical parts, often corresponding to one and two of the (common) 3 lines. Indeed, good haiku are seldom written in a single sentence, but tend to take the form of either «setting or action» or a juxtaposition of two images. It is at the interface of these elements that resonances arise. For example:

**november nightfall
the shadow of the headstone
longer than the grave**

Nick Avis

A great number of «haiku images» are based on juxtaposition. Usually there are two things that happen to be somewhat «together», and haiku presents the very essence, the very dynamics of their relationship:

**snadow's hand
grasping the ant
then losing it**

Dhugal Lindsay

**on every icicle's tip
a drop
of sunlight**

Alexey Andreyev

This two-element scheme can be split further into sub schemes, sort of 'haiku skeletal': we can place 'something new around something old' or 'a little thing by a big thing'. It's interesting to see how poets manage to evoke different sensations using the same haiku skeleton, for example:

**Old pond...
A frog leaps in
Water's sound**

Basho

the old pond + a jumping frog => splash

**on the one ton temple bell
a moon-moth, folded into sleep,
sits still.**

Buson

the bell + a sleeping moth => silence, calmness

**Climb Mount Fuji,
O snail,
but slowly, slowly**

Issa

Mt.Fuji + a snail => slowly, maybe senseless, but – climbing

On the other hand, it is very appealing to write a haiku in which some common elements are involved in a new type of relationship, more complicated than simple two- element juxtaposition. Here are the following examples:

**daffodils open
around my mailbox
but no letter**

Karen Tellefsen

**a supermarket;
In someone's cart – beef, beer
flowers and a child**

Alexey Andreyev

**spring breeze – the pull
of her hand as we near
the pet store**

Michael Dylan Welch

3. «UNFINISHED BRIDGE» EFFECT AND «OUTSIDER» EFFECT

Metaphors and similes are not common for haiku. Not that it's prohibited, but haiku itself is a different poetic tool. Every metaphor or simile gives a reader two

things and the explicit link between them: we may compare («the years like dust») or substitute one thing for another («diamond dust in the night sky»). In the first case we have the connection «dust<~>years», in the second case «dust<~>stars». Haiku doesn't give a reader such a pre-built link: the connection (we may also call it «reflection», «resonance») should happen in reader's own mind:

**snowflakes –
dust on the toes
of my boots**

Penny Harter

Here «dust» stands for real dust, not for years or stars. However, seeing this dust makes us feel or sense something, so we can describe the effect of haiku as «dust<~>...» or «dust<~...~> snow» (snow helped to see the dust that wasn't so noticeable otherwise).

Imagine you are walking by the river and see an unfinished bridge: maybe, just a half of the bridge from one side to the middle of the river, or some pillars stuck in the bottom, or even ruins – an old cement block on one side and a similar one on the other. Anyway, there's no bridge, no connection now, you can't reach the other side of the river – yet you can finish the bridge in your mind and say where exactly it starts and ends. This is the way the unfinished links in haiku work. Here is an example of a great image for haiku:

**maple tree
red cut leaves circling
fingers on keys**

Richard MacDonald

However, the connection used («cut leaves <~> fingers») is too straight; besides, we don't see how these things, connected in a poem, are connected in reality, so it looks almost like a simile without the word «like». We can try to make it more «haiku-like»; maybe something like this:

**street musicians resting -
red maple leaf
lands on the keyboard**

As a special case of metaphor I'd also mention anthropomorphism, so common for western poetry: some human features are attributed to inanimate things («crescent moon smiles», «angry wind»). Everything said above about metaphors can be applied to this poetic device, too: it is avoided in haiku.

Another (possible) implication of the «excluded links» idea is that the figure of the watcher/ poet is also excluded from the scene (usually): instead of saying «I feel» a poet gives a natural image that makes others feel the same way. However, «I» and «myself» can be used in haiku, for instance, when you consider yourself not as a

watcher but as one of the images; as if you looked at yourself «from outside», like at another natural phenomenon, playing a role in the picture, e.g.:

**Sick and feverish
in the gleam of cherry blossoms
I keep shivering**

Akutagawa Ryunosuke

**Huge sandhill
ever sinking as I climb**

Dhugal Lindsay

Haiku is more than a form of poetry; it is a way of seeing the world. Each haiku captures a moment of experience; an instant when the ordinary suddenly reveals its inner nature and makes us take a second look at the event, at human nature, at life. A haiku should share a moment of awareness with the reader. Even though some haiku come from memories or things made up in the mind, each haiku should sound as though it is happening as you read it, in a specific place and specific time. Haiku texts are a good motivation factor while learning the English language.

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