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## HAIKU TEXTS AS THE INNOVATION MEANS OF LEARNING/TEACHING FOREIGN LANGUAGE

*Haiku is a genre of traditional Japanese lyric poetry that has been around since the 16th century. This poetry, then called hokku, emerged as an independent genre in the 16th century. The modern name was suggested in the 19th century by the poet Masaoka Shiki. The poet who writes haiku is called haikai. One of the most famous representatives of the genre was and still is Matsuo Basho. The original Japanese haiku is made up of 17 syllables in one column of characters. Besides, haiku is divided in a ratio of 12: 5 (either on the fifth syllable or on the twelfth). When translating haiku, a three-line poem is accepted. In classical haiku, natural image is in the central part, explicitly or implicitly correlated with the image of a person. Haiku is written only in the present tense: the author writes down his immediate feelings. Usually haiku has no title and no rhyme. It is a real art to describe in three lines the moment where every word is weighty and significant.*

**Key words:** haiku, hokku, three-line poem, image.

*Хайку - жанр традиційної японської ліричної поезії, відомий з 16 століття. У самостійний жанр ця поезія, яка носила тоді назву хокку, виділилася в 16 столітті. Сучасну назву було запропоновано в 19 столітті поетом Масаока Сікі. Поет, що пише хайку, називається хайкін. Одним з найвідоміших представників жанру був і досі залишається Мацуо Басьо. Оригінальна японське хайку складається з 17 складів, що становлять один стовпець ієрогліфів. Цікаво, що хайку ділиться у співвідношенні 12:5 (або на п'ятому складі, або на дванадцятому). Хайку прийнято перекладати як тривірш. У класичних хайку центральне місце займає природний образ, явно або неявно співвіднесений з образом людини. Хайку пишуть тільки в теперішньому часі: автор записує свої безпосередні відчуття. Зазвичай хайку не має назви і не має рими. Це справжнє мистецтво - в трьох рядках описати момент, де кожне слово вагомо і значимо.*

**Ключові слова:** хайку, хокку, тривірш, образ.

*Хайку – жанр традиционной японской лирической поэзии, известный с 16 века. В самостоятельный жанр эта поэзия, носившая тогда название хокку, выделилась в 16 веке. Современное название было предложено в 19 веке поэтом Масаока Сики. Поэт, пишущий хайку, называется хайдзин. Одним из самых известных представителем жанра был и до сих пор остается Мацуо Басе. Оригинальное японское хайку состоит из 17 слогов, составляющих один столбец иероглифов. Интересно, что хайку делится в отношении 12:5 (либо на пятом слоге, либо на двенадцатом). При переводе хайку принято трехстишие. В классических хайку центральное место занимает природный образ, явно или неявно соотносённый с образом человека. Хайку пишут только в настоящем времени: автор записывает свои непосредственные ощущения. Обычно хайку не имеет названия и не имеет рифмы. Это настоящее искусство – в трех строках описать момент, где каждое слово весомо и значимо.*

**Ключевые слова:** хайку, хокку, трехстишие, образ.

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

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 poetic chain, it enjoyed a privilege in haika poetry, and it was not uncommon for a poet to compose a hokku by itself without following up with the rest of chain. The article is aimed at pointing out specificity and originality of traditional Japanese poetry.

The benefits of humor in teaching/learning process have been widely assessed in recent research. Theorists and teachers from different fields have been made suggestions about possible uses of humor in the classroom. Among them, language methodologists have tried to demonstrate how jokes and puns could be used in language teaching. However, a harmonious integration of humor into existing language teaching approaches is still lacking. Classroom humor can enhance language learners' linguistic and cultural competence if introduced at the right time in the teaching sequence.

Besides, we should mention that Senryu is a close cousin to haiku, which has many of the goals, but deals humorously or even sarcastically with 'human nature', and does not require a reference to nature or seasonal reference. In point of fact,

the lines between Senryu and haiku are consistently blurred, and most scholars and poets do not consider one form higher than the other one. Here is the example of Sensyu:

fleas in my hut –  
It's my fault  
You look so skinny  
Issa [1,31]

Some haiku poems may be called “disruptive”: it points out some absurd, negative phenomena, and these puns (or even anecdotes, aphorisms) lead to ironic, even sarcastic smirk. On the other hand, humor in haiku is non-negative. The haiku humor is close to “zero-emotion” level; it's an invisible smile of a stage who sees some hidden connection between things (spontaneous Harmony). This stage of awareness. Like nature itself, is neither positive nor negative. But the moment of catching of this hidden gem results in a gentle, may be a bit sad, smile. Other differences between haiku and senryu are connected to these different kinds of smiles: senryu lack season words, they are often written on current affairs (where is the absurd if not in everyday changes of our life). On the other hand, haiku talks about more durable things and are understood in different countries and different times, showing the eternal laws of the Universe: frogs jump and snails climb despite all the wars, earthquake and total computerization. Sometimes it's not easy to tell what kind of joke is implied in a poem (and to tell haiku from senryu), because our perception of the world is not so “binary” and differs from person to person, e.g.:

country of lawnmowers,  
did you leave any  
leaves of grass for me?  
[4]  
on the grass cutter's shoes  
plantain seeds –  
bon voyage! [7]

Two kinds of humor in the examples above are on the same theme, however, the first one makes a pun (referring to Whitman's famous poem), the second one is warmer.

If speaking about capitalization and punctuation, there is no firm rule regarding capitalization and punctuation in English haiku, nor as to whether the haiku comprises a complete sentence. The same applies to the physical arrangement of the poem. The poets on a poem-by-poem basis usually decide these things. The following samples provide excellent examples of the content and spirit of haiku:

The breeze brought it –

a moment of moonlight  
to the hidden fern.  
[2, 104]  
After I step  
through the moonbeam –  
I do it again.  
[5, 6]

Sometimes poets use some unique format for placing their poems on paper. It's not odd for haiku too. Real Japanese haiku are written in Japanese characters. Each character (a word) is also a little picture; seeing "how-it-looks" is a part of "how-it-reads"; special calligraphy may be used to make characters look more impressive.

left upper corner of the envelope  
the only part of your long letter  
left  
[7]  
moth            the world of  
                around  
goes            lamp  
[10]

Kireji is a special word in Japanese that indicates the pause, the end of the clause. It is not translated into English, but can be imitated with punctuation or with proper line breaks (usuall kireji splits haiku into two parts, the pause occurs at the end of the first or the second line. Here are some examples:

Oh, a cuckoo!  
how far should I walk  
until I meet somebody  
[8]  
Parting and parting  
the green grasses  
the green mountains  
[9]  
When worn out  
And seeking an inn:  
Wisteria flowers!  
[11]

Kireji has been used as a vital technique since the Edo period of haiku. One can see that it was skillfully used in the classic pieces of contemporary haiku.

Traditionally haiku makes use of a seasonal word or phrase, which serves as a shorthand for a range of emotional connotation. Most haiku contains a special

season word: it introduces a certain background in which “a haiku event” takes place. Kigo can express the season directly or through implication.

For example, many Japanese haiku poems refer to cherry blossom, which are a sign of spring. Kigo in English-language American haiku might include the start of Daylight Saving Time (for spring), school letting out (summer), football season (fall), and Christmas (winter). “Spring rain” might be cleansing, while “autumn rain” is more nostalgic or grim; “hot nights” conjures the agitation of summer, while “bare branches” may give a feeling of loneliness to a winter scene. Such seasonal elements are considered critical in the writing of Japanese haiku, a defining feature. In English, too they are a desirable way to convey a lot of meaning in a few words, e.g.:

spring morning –  
a goose feather floats  
in the quite room  
[2]  
his side of it.  
er side of it.  
winter silence  
[4, 62]  
under the desk light  
the buzz of a spinning moth  
on half-empty page  
[5]

Here “moth” says it’s supposed to be summer. Winter can be implied under “scarf”. Sometimes it’s rather difficult to understand what season is meant in haiku especially when the word is associated with some old tradition, e.g.:

Year after year  
on the monkey’s face  
a monkey face.  
[3]

At the first sight, it looks like an aphorism rather than “a moment of life”. However, if the translator knew about the tradition connected to this image (the tradition in old Japan to entertain people on the New Year Day, putting a monkey mask on the face of a real monkey and walking around with this monkey) he’d understand what day of the year is meant; and the first line would probably read “this year again...” (speaking of a particular holiday) instead of general “year after year...”.

Most though not all haiku poems reflect nature or one of the four seasons. Although not applicable to haiku in English or any language other than Japanese, it is interesting to note that in Japan, nature is so much a part of haiku that there

are over 6,000 Japanese season words used in haiku. These words may actually name the season directly, such as 'spring day'; they may be a temperature word, such as 'cold wind', or they may be a word, which is particularly identified with a particular season. For example, we especially notice the sound of a frog in the spring because we take it as a sign of spring. In Japan, any haiku sound of a frog in the spring because we take it as a sign of spring. In Japan, any haiku containing the word "frog" is automatically recognized as being about an experience of spring, e.g.:

Green frog,  
is your body also  
freshly painted? [9]

The Japanese inclination towards season words, including words indicating small animals and plants, came from animism: respecting spirits in not only human beings and animals, but also other elemental forms like rocks, water, fire, air, and the sun. Respecting and appreciating everything existing in nature have strongly and naturally endured in the Japanese' consciousness of the XXth century.

Monday morning  
traffic jam –  
slow steady rain [9]  
sunset rays –  
shadows of mountains  
beyond the horizon [6]

It's noteworthy to mention the "environmental word" instead of "season word": this allusion on the time and the place of the event can be broader than merely "season"; it can be "my office", or a part of the day, e.g.:

Evening sky  
over the city lights  
stars hardly seen [7].

In the modern world we could be rather far from Nature as well as from "the feeling of season"; besides, "moth" could be a summer word for one country and a winter word for another country (as we have a kind of moth that eats woolen clothes and it is considered a winter stuff). "Environmental word" would work anywhere; although traditional haiku do use season allusions.

Objective haiku poetics emphasize the importance of reality, usually referred to as nature. The haiku moment is characterized as an instance of sensory perception of reality, without the blurring lens of human values or perspective.

On a larger scale, the movement of thinking is from the observation of particulars about reality (or nature) to broader universal truths (the nature of nature) that is often viewed in haiku as universal seasons [12]. The writer is

present as an “everyman” representative of human beings in general, perceiving nature (or reality) without interpretation, explanation, commentary, or emotional response. The writer is supposed to be ego-less, so that the haiku will be about the thing observed instead of the observer.

The goal is to show things “as they are” without interpretation or emotional coloring of significance. Often a plain style is favored as the most effective language for this approach, so that the language is not distracting the reader from the reality being observed.

Sometimes this style of language is characterized as “transparent” or “clear” as if you were looking through a window but forget that the window is there. Like the writer, the language is supposed to disappear as the reader recognizes the truth of the observation—“yes, that’s the way it really is.”

In the contemporary haiku community, most of us write not by following a theory, but through an intuitive sense of quality and imitation. We write haiku like the ones we’ve enjoyed. We want readers too, so we submit our work for peer review and publication. We share our haiku in small social groups and enjoy hearing each other read at gatherings of haiku poets. The responses and feedback we receive from our friends, editors and readers help shape our approach to writing haiku. So for the most part, we develop an intuitive “tacit” theory of how to write what we come to view as high quality haiku. As writers we form our own internal monitors and guides to writing haiku.

Thus, one of the goals is to help haiku writers examine their own assumptions—to help writers discover and become more aware of their own tacit theories, therefore making their choices and approaches more explicit. Understanding how our own approaches relate to long-standing traditions provides writers and readers with a vocabulary for discussing this rich variety of approaches. Understanding theories of writing haiku helps us understand and appreciate the rich diversity of haiku traditions and how each approach has its own goals, aims, epistemology, roles for writers and readers, and its own subsequent examples of excellent haiku. Theory helps us value the different approaches enriching the genre, so that we are not narrow in our conceptions of haiku. It should also help the haiku community be less susceptible to pundits who want to proclaim his or her own haiku poetics as the one and only way.

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