POETRY AS A COPING INSTRUMENT
AND A TEACHING TOOL

Mariana Sargsyan[*]
https://orcid.org/0000-0003-3054-1871
Yerevan State University
Evgeniia Zimina[**]
https://orcid.org/0000-0002-9619-9215
Kostroma State University

The paper seeks to revive the interest of teachers and learners in poetry reading and writing as a means to teach English at intermediate and advanced levels. The paper demonstrates the results of the authors' classroom experience during the enforced lockdown of 2020 in integrating poetry into English language class. The paper looks at poetry as a teaching tool and a coping strategy for students facing the negative consequences of the pandemic. First, the authors analyse the COVID-related poetry in English and Russian. They identify the key emotions people had been experiencing during the pandemic by finding key words, symbols and stylistic devices. The inclusion of English and Russian pieces provides certain culture specific interpretations of the new reality. Further, the authors analyze poems written in English by their students and assess the creative activity in terms of a coping strategy. The authors conclude that, provided the students are given examples of various genres, the activity enables them to reconsider their attitude to the pandemic in a constructive way. In more general terms, the authors conclude that the regular inclusion of poetry practices in English language classes can create a healthy and dynamic atmosphere which in turn may contribute to enhancing the teaching efficiency.

Keywords: *poetry, language teaching tool, coping strategy, creativity, intermediate and advanced levels, teaching English.*

[*] marianasargsyan@ysu.am
[**] e_zimina@ksu.edu.ru

Introduction

Apart from social and economic consequences, the Covid-19 pandemic has had a significant psychological effect on the world population. Isolation, distancing, separation from the loved ones, the loss of freedom, the uncertainty about the consequences of the disease and the feeling of helplessness are mentioned as a set of harmful elements related to the pandemic (Li and Wang, 2020; Cao et al., 2020).

The COVID-19 pandemic has been a paradox. It was a shared problem for the whole humankind. Yet, the most common problem people face in lockdown was loneliness. Besides all the negative consequences, the pandemic and the enforced period of lockdown have provided time for reflections about life. During 2020 and 2021 researchers from Kostroma State University, Russia, distributed the questionnaires among the teaching staff and students to understand the coping strategies they resorted to during the lockdown (Samokhvalova et al., 2020). Both groups demonstrated similar tendencies: 22.3% of teachers and 46% of students resort to creative activities to cope with stress.

Art and literature have always been vital in helping people cope with all sorts of tragedies and uncertainties for the future. The best materialization of all the reflections generated in the times of the current pandemic was poetry. Digital space was the only means of communication and provided the platform for sharing views and reflections on the current situation.

It cannot be said that the relationship between poetry and psychology have never been studied. Some poets describe a trance of writing in which poets find shelter from uniformity and predictability (Haupt, 2004). Diana Raab (2019) mentions the ability of a poet to be tuned into internal and external landscapes due to acute powers of observation. Wassiliwzky et al. (2017) see the connection between poetry and psychology from the reader's point of view and explain this connection through psychophysiology. The authors argue that recited poetry "can act as a powerful stimulus for eliciting peak emotional responses" and compares them to the responses caused by listening to music. At the same time Jacobs (1922) argues that psychological mechanisms of poetry are not well understood.

Akhter (2013) sees the psychological value of poetry in its release of the unconscious. We may add that such a release in a compact form (and poetry is

more compact than prose) may add to the soothing effect and help to concentrate.

Poems can both rid an individual from fears and worries and help reconsider own needs (Abell, 1998; Anbar, 2002). Not all poems can be equally productive for all people. The fact that a certain poem enjoys almost universal popularity does not necessarily mean that it will help everyone. However, many researchers note that even people who are indifferent to poetry resort to it in crises, and some even start writing (Hiltunen, 2003).

The quality of poetry used as a coping strategy is another important issue. Arpentieva (2018) thinks that high quality and metaphoric texts serve the purpose best, as they add not only to the therapy, but also to the spiritual development. We assume that it is possible only if a person has a vast reading background, which some people, including contemporary students, lack. That is why even simple verses can be used as a form of self-expression at the first stages of introducing poetry as a creative activity and a coping strategy.

The paper demonstrates the results of our experience in incorporating poetry reading and writing practices during the enforced lockdown. The experiment was carried out based on the assumption that poetry could serve as a tool to help students and teaching staff to cope with the lockdown and other restrictive measures. In the meanwhile, the paper looks at using poetry writing in class not only as a coping strategy, but as a language-teaching tool.

Method

Study 1. We analyze the existing COVID-related poetry in two languages: English and Russian on two levels. The first level implies the frequency study of words in COVID-related poems. In this way, we identify keywords and, therefore, the emotions and worries poem writers had when writing the poem. The second level involved our own stylistic analysis of selected poems to verify the results obtained via concordances. For the convenience of the analysis, all the poems under study are divided into those written by amateurs and published as comments on Facebook and other social media, and those written by professional poets and published online as part of COVID-related poetry projects. The analysis of the Russian language COVID poems was carried out in the following way: we found 56 randomly selected poems and divided them into two groups.

Group 1 included 27 poems written by amateur poets and published on several websites and Facebook pages. Some poems were the so-called *pirozhki*. *Pirozhki* is a verse form similar to limericks. They are written with a specific meter (4 lines, unrhymed, following the iambic meter of 9-8-9-8 syllables per line) and supposed to have a twist at the end of the poem. Unlike limericks, *pirozhki* are full of sense, but the twist makes them funny or philosophic (depending on the intention of the author).

Group 2 included 29 poems written for the project *Coronaverse: Poems of the Pandemic*. The poems for the project were submitted by professional poets and were accompanied by videos where the authors recited their poetry.

Poems from both groups were analyzed first with AntConc concordance, version 3.5.8. for Windows. We used the function *Wordlist* to look at the frequency of words used in the text corpus. We removed auxiliary parts of speech. The remaining list was modified: the derivatives with a similar meaning were summed. Then we selected ten most frequently used words from both lists and with the same toolkit the dispersion was analyzed to exclude frequent items used by only one person.

The same method was applied for analyzing texts of English-language poems.

Study 2. The study included 53 students of foreign languages. They were given a questionnaire to evaluate their own feelings regarding the pandemic. Then using the projective method of incomplete sentences (Holaday, Smith, & Sherry, 2000) we were able to analyze their fears and responses to the pandemic-related crisis. After engaging students in writing their own pandemic poetry we organized interviews the aim of which was to understand how writing about the pandemic helped to cope with fears.

Results

Study 1 showed the following results. For the professional Russian-language poems the final frequency list included the following items (the number stands for the number of times the word was used in the file): *we* (80), *corona* (in both meanings, as the word *corona* in Russian also means a crown) (46), *you* (43), *everybody* (41), *quarantine* (27), *alone* (19), *good* (17), *only* (16), *tsar* (13), *garlic* (13), *I* (12), *Moscow* (12), *buds* (on trees) (12), *better* (11), *hands* (11), *say* (10), *remote work* (10).

For the amateur Russian-language poems, the frequency list included the following items: *coronavirus* (48), *come back* (48), *spring* (40), *quarantine* (32), *altogether* (16), *weekend* (16), *drops* (of water) (16), *April* (16), *mask* (16)*, I* (16), *chemist's shop* (16), *drumming* (8), *aroma* (8), *bath* (8), *evening* (7).

The analysis of English-language poems brought the following results.

For the 50 amateur poems randomly selected from Twitter, Facebook and other social platforms the frequency list includes:

Words used with negative or highly negative associations:

Covid/corona (23), *die* (17), *distance* (15), *lockdown* (15), *cannot* (14), *end* (11), *mask* (8), *hands* (8), *silence* (8), *panic* (7), *virus* (6), *pandemic* (5), *sick (ill)* (5), *weak* (fatigue) (5), *dark* (5), *spring* (accompanied with negative associations) (5), *quarantine* (3), *plague* (4). The concordance also revealed words such as *genocide* (1), *slaughter* (1), *verdict* (1).

Words with neutral or positive associations:

We (and derivatives) (156), *world (*10), *spring* (of 2021) (5), *endurance* (3), l*ove* (10), *light* (6), *begin* (8) *friends* (8), *hope* (5), *new* (with reference to a new beginning) (5). Verbs and adjectives associated with joy and relaxation are rare: *relax* (1), *rejoice* (1), *happy* (1).

For the 50 professional poems, the frequency list of negatively associated words includes:

Covid (4), *crisis* (2), *plague* (2), *virus* (2), *pandemic* (1), *corona* (3), *fear* (5), *alone/lonely* (6), *mask* (4), *dark* (4), *death* (3), *ill/sick* (2), *danger* (3).

Words with neutral and positive connotation include:

We (and derivatives) (142), *time* (19), *people* (17), *can* (15), *love* (13), *smile* (7), *future* (7), *clean* (6), *hope* (6), *dream* (6), *fight* (4), *story* (4), *cure/heal* (4).

Study 2 showed that it is impossible to apply the parametric criteria to answers given by students. Thus, we analyzed the contents of the students' responses. The most common fears expressed by students were: the risk of catching the disease – 46% of the respondents, the risk of the disease being caught by older relatives – 82%, the fear of own death – less than 1%, the fear of a relative's death – 92%.

The strategies used by the students to cope with the pandemic (up to three answers could be given): walking with a dog – 43%, intensive studies: 40%, physical exercises at home – 56%, cooking – 62%, reading – 78%, drawing –

54%, writing stories and poems – 46%, knitting – 32%, computer games – 56%, redecorating the house – 54%, attempting to study another foreign language – 29%, watching series – 46%, tutoring schoolchildren in foreign languages on Skype – 72%. The majority of the activities can be easily called creative or combine creative and other purposes (e.g. moneymaking in the case of tutoring).

As for poetry, the opinions divided: as we see, 46% of the respondents found writing a satisfactory pastime and coping strategy, but admitted that it was rather a way of distraction from worries and did not involve any critical, philosophical, or ironic view of the pandemic. Therefore, the idea about writing poetry about the virus and the pandemic initially seemed strange. One answer said: "There is a lot of it around us in real life, why write about it and multiply the sorrow?"

Discussion

Study 1. The obtained data show a clear disparity between the professional approach to poetry and that of amateurs. The key words used by professional poets enable us to identify the key topics of their poems: the relationship between an individual and the community, loneliness, difficulties associated with the pandemic (washing and sanitizing hands, remote work, quarantine measures), unpleasant self–help measures (garlic is traditionally seen as a good home remedy for seasonal respiratory diseases, although its effectiveness against the COVID was not then scientifically proved). The virus is perceived as a tsar wearing the crown (*corona* in Russian), Moscow, as seen from the context, is associated with the disease peaks. Only two words (better and buds) have a clear positive connotation.

The amateur poems display a higher percentage of words with positive connotations: relaxation after a long day (bath), the air breathed in freely without a mask (aroma), spring expectations of the pandemic end as the authors clearly do not believe that the pandemic will last long, the certainty of return to normal life (come back). The context in which the words *quarantine, coronavirus* and *mask* are used is neutral: the words are used mostly for the description of fact rather than opinion.

The preliminary results made us look closer at the themes raised in both groups of poems. We have noticed that the professional poets tend to look back, remember the past and miss the past more often than the amateur poets in our

sample. We will illustrate the contrast by selecting two poems translated into English.

The poem without a title by the Kazakh poet Omar Kanat translated into English by the author:

> *Coffee was double*
> *served with a rum-cake*
> *in tiny porcelain cups by the window almost level with the*
> *pavement*
> *It was always April or June*
> *everybody left*
> *but came back soon as if they hadn't.*

The loss of everyday pleasures (Turkish coffee, trips) permeates the poem and gives it a tone of frustration (all these things were here just a day or two ago, but are impossible now). The poem written in free verse has an amorphous form – one more evidence of uncertainty and the feeling of being lost, as free verse poems are not typical of Russian poetry in general. However, in our sample the majority of the poems were written as free verse.

In most amateur poems, people keep enjoying life despite obvious difficulties. Here is an example of a poem written by an anonymous poet and translated into English by the author:/*The day is definitely Sunday/It's lovely, sunny, spring has come!/The air's clear, fairytailish –/ Oh, damn, I have to wear a mask.*

Although the poem is void of deep meaning, it is clearly humorous: the author uses many positive clichés in the first three lines only to remind the reader that enjoying the clear air without a mask is impossible in the circumstances. Despite the unrhymed lines, the poem follows a definite meter and does not produce the impression of frustration.

The analysis of the selected English-language poetry can suggest the following:

The frequent use of the personal pronouns shows the universality of the crisis. We made a random choice of ten professional poems where *we* repeats 58 times, *us* – 8 times and *our* – 25 times. One among them is the poem written by Japanese artist Yayoi Kusama, where the mentioned pronoun repeats 10 times. The poem concentrates on the ideas of hope, love, gratitude and defiance

and sees the overcoming of the pandemic only through united efforts. *We* has a special addressee in the poem; everyone may identify themselves with we, which is a powerful motivation for people to restore their belief in the future and not to feel left alone in the face of the disaster: *We shall fight/ We shall fight this terrible monster/ Now is the time for people all over the world to stand up/.*

The depiction of the gloomy reality and doom serves as a background for building the vision of the future. Kusama's poem builds on the technique of opposition of light and darkness, and fight and hope: *Now that we find ourselves on the dark side of the world [...] /In the midst of this historic menace, a brief burst of light points to the future [...]* By highlighting the concepts of hope, light and the future, the poem shifts the reader's attention from the grim reality. The repeated address to *we* and the rhythm of the poem encourage people to seek connection with each other to endure the disaster.

The pandemic was a push for poets to improvise and combine various genres to make their message closer to readers. An interesting case of combination of fairy tale and poetry can be found in "The Great Realization" by a Kiwi–born Welsh poet Tomos Roberts. The poem is written in a fairytale manner sounding like a bed-time story for children: *Tell me the one about the virus again, then I'll go to bed.*

The poem is different from many other poems written in the period of containment. It depicts the grim reality facing the humankind and underlines the responsibility of the people for what has happened: *It was a world of waste and wonder, of poverty and plenty.*

Further the intonation of the poem changes: *But then in 2020, a new virus came our way.* The last part of the poem conveys the idea that the virus has come our way to make people reflect upon their behavior, attitudes toward each other and acknowledge the share of responsibility for the global welfare. Interestingly, the negative associations attached to the new virus are completely neutralized in the poem. The coming of the virus is drawn as a possibility to stop and reflect. Thus, the "great realization" will be manifested in the increased awareness of people about the consequences of their previous mistakes.

The approach to depict the virus from the positive aspect can be found in many poems, moreover, we observed the tendency to not use the word *virus* or any other related words. The poem "This is the good kind of viral" by L.K.

Fanucci opens with *When this is over* with the rest of the lines aiming to inspire people, call for contemplation and thankfulness for life itself. *When this is over, may we never again take for granted/ A handshake with a stranger/ Full shelves at the store/ Conversations with neighbors* […].

From the psychological point of view, the absence of the words related to the pandemic hints at the necessity to concentrate on the period that will follow the pandemic. This is a powerful technique to uplift and inspire people for not stopping to dream and making plans for the future, only this time with lessons learnt. The poem voices the plea for a more conscientious realization of the true value of what happens to or surrounds us, as things tend to lose their significance in the dull routine. Hence, amid the negatively charged discourse on the pandemic, this piece is a significant contribution stressing the importance of responsibility for a better life that is to come.

The discourse on the pandemic is marked by the use of war related terms and metaphors. The use of the latter was one of the marked features of the media headlines during the upsurge of the pandemic. The terms warned people about the seriousness of the virus, conveying the urgency of the measures; however, many headlines were horrifying and spread panic and fear in the face of the invisible enemy. Among the frequently used words are *war, enemy, battle, battlefield, fight,* while doctors were most frequently referred to as *warriors, heroes, frontline* workers. The abundance of war related words disturbed many linguists and psychologists who called for caution and warned against the danger of using war metaphors (Cox, 2020; Henderson, 2020).

We observed war related words in pandemic poetry too, however, for fairness sake, it should be mentioned that their use is moderate. In poetic discourse, these words function differently with extra connotation. Particularly, war related words are used to foster mutual support and solidarity, to call people to alertness, to emphasize the dangerous work of doctors, in the meanwhile conveying the message of gratitude: *Struggles of frontline warriors/ Realised now, like never in years. / A combination of selfishness and hatred hire,/ Spreading like forest fire* (Regin Silvest & Ryan, 2020, p. 22-23).

Distancing, isolation and the lack of communication might be considered as most dangerous limitations that inflicted various states of distress. In fact, the situation can be characterized as antisocial and paradoxical too; when there is danger people instinctively want to cling to each other and find support (Ludwig-Maximilians, 2020). In many poems, isolation and distancing

are projected through imagery, most frequently through the images of deserted city spaces. The poem "The long bench" (Carruth, 2020) pictures the long bench in a once crowded Glaswegian park with two people sitting at either end. The bench is imagined as the symbol of distancing where the space between the two is paradoxically that of love and death: *where distance kept/ is love's measure/ and death dances/ the space between.* The poem however sends positive vibes by emphasizing the ideas that the memory of longing for each other can accumulate and thrive even in hibernation: *let longing be a store/ of nut and seed/ that grows each day/ in strange hibernation/ readying for its end –/ the sharing of the feast/.*

The high frequency of words with negative connotations in amateur poetry demonstrates that amateur writers are more inclined to center their concerns on the present situation. This leads us to conclude that for amateur poets writing has been a means to relieve themselves from anxiety and depression.

More frequently the virus is perceived as an invisible enemy: *It's invisible/ It can sit beside you/ Stand close to you/ Breathe on you/ Touch you/ It's invisible/.* A great deal of uncertainty and distrust were due to the contradictory information about the nature of the virus and the lack of trust toward the Government measures. Metaphors were used in amateur poetry to make sense of the situation. For instance, in the following lines *Our lives are in a lottery/ Of hours or maybe days?*/ the comparison of life during the pandemic with lottery – aims to bring clarity.

Unlike the observations made about amateur poems in Russian, in the randomly selected corpus in English the amount of words with explicit positive connotations does not prevail, hence the overall impression is that the latter is negatively emotional.

The comparison of the two sets of poems in English demonstrates an interesting distinction between them. Professional poets avoid using highly negative emotions. Emotions are represented in roundabout ways; a number of poems are noted for a deliberate omission of the words related to the virus. Professional poets emphasize the necessity of concentrating on the future and contemplating about the past errors. Professional poetry is devoid of sophistication, usual for poetry in general. Poets give preference to concrete words and more palpable images to make their message reach everyone. The only obvious similarity with the amateur poetry is the frequent use of pronouns

all, *you/your*, *we/our/u*s, generalizing words *all, everywhere.* This frequency is due to the universal character of the virus and its persistence.

Study 2. Initially, the idea of writing coronavirus poetry was taken by students with skepticism caused by lack of experience in poetry writing and the desire to get distracted from the anxiety caused by the pandemic.

We introduced the poetry from Study 1 gradually, starting from professional (and more philosophical) poems to funny *pirozhki* written by amateurs, and invited the students to take the verses as a model for their own work. As expected, very few students chose free verse, because this poetry form is a relatively recent phenomenon in Russian poetry writing, and most poems are either rhymed or use a definite poetic meter. However, the choice included not only *pirozhki*, but also other poetry genres, such as limericks and even haiku.

The activity lasted for two weeks, 15 minutes at the beginning of each 90-minute class, eight classes (Spoken and Written English) in total. The following topics were identified in the poems written by students: absurdity of stockpiling, absurdity of fears, hopes for the end of the pandemic in the near future, freedom from masks and sanitizers, freedom of free movement, victory over the pandemic. The students were not specifically asked to write cheerful or happy poems, and we expected the sad and gloomy tone in the verses, but our prediction did not come true. It may be regarded as indirect evidence of the internal resistance to the circumstances.

Among the stylistic devices used most often, we would like to mention exaggeration and hyperbole. By deliberately exaggerating the situation, the participants saw the unexpected or even comic side of the events.

The example can illustrate the use of exaggeration.

There was a young man from KostrOma (the correct pronunciation *KostromA* was altered for the sake of the rhyme)

> *Who suffered a terrible trauma:*
> *He was doing all tasks*
> *Wearing a dozen of masks.*
> *That poor young man from Kostroma.*

The second most commonly used device was the use of symbols showing the virus as an enemy who was defeated. This is demonstrated in a haiku: *The facial mask on the pavement/ Was stepped on by a child/ Freedom/.*

Another symbol was that of clean air as a relief after wearing masks and using sanitizers.

The interviews afterwards revealed that although the participants were still aware of the seriousness of the situation, they benefited from writing poems in several ways:

– stopped thinking about possible bad outcomes of the situation – 43% of the participants;

– developed a more positive understanding of protective measures – 47%;

– improved their mood by cheering themselves up – 100%;

– became interested in poetry and writing – 72%;

– improved their language skills – 76%.

More than 70% of the participants suggested reading a poem at the beginning of every lesson and volunteered to find and bring favourite poems to class.

Conclusion

The pandemic had a severe impact on young people, particularly students, who had to get accustomed to a new learning environment and face home quarantine. Given the enforced circumstances, students were encouraged to get involved in creative activities. In language and literature departments, poetry reading and writing was one of the productive and widely exercised creative activities. The results of our study show that poetry, both professional and amateur, encouraged students to share their fears and anxieties in this way decreasing the sense of loneliness. The results are also suggestive that regular poetic exercises in class can help reduce tension and distress and create a more positive, healthy, dynamic and emotional atmosphere in class which can contribute to increasing language teaching efficiency.

References

Abell, S. (1998). The use of poetry in play therapy: a logical integration. *Arts in Psychotherapy, 25*, 45-49.

Arpent'eva, M. (2018). Antikrizisnaja stihotvornaja psihoterapija [Anti-crisis poetry therapy.] *Vestnik Priamurskogo Gosudarstvennogo Universiteta im. Sholom-Alejhema, 2*(31), 9-31. [in Russian]

Akhter, T. (2013). Relation between poetry and psychology with special reference to the poetry of Kamala Das. *IOSR Journal of Humanities and Social Science, 9*, 13-16. https://doi.org/10.9790/0837-0961316

Anbar, R. (2002). Self-expression through poetry in hypnosis. *Clinical Pediatrics*, *41*(3), 195-196. https://doi.org/10.1177/000992280204100316

Cao W., Fang Z., Hou G., Han M., Xu X., Dong J., & Zheng J. (2020). The psychological impact of the COVID–19 epidemic on college students in China. *Psychiatry Res.* 287:112934. https://doi.org/10.1016/j.psychres.-2020.112934.

Carruth, J. (2020). The long bench (2020, 16 April). *Glasgow Life.*

Cox, P. (2020). Fires, orchestras, parachutes. Some other ways to describe coronavirus — besides war (2020, April 28). *The World*.

Haupt, J. (2004, January 6). Diana Hirshfield: Why write poetry? *Psychology Today*.

Henderson, E. (2020, April 6). Linguistics experts call for alternative ways of talking about Covid-19. *Medical News. Life Sciences*.

Hiltunen, S.M. (2003). Bereavement, lamenting and the prism of consciousness: some practical considerations. *Arts in Psychotherapy, 30*, 217-228. https://doi.org/10.1016/S0197-4556(03)00077-7

Holaday, M., Smith, D. A., & Sherry, A. (2000). Sentence completion tests: a review of the literature and results of a survey of members of the society for personality assessment. *Journal of Personality Assessment*, *74*(3), 371–383. https://doi.org/10.1207/S15327752JPA7403_3

Jacob, C. (1922). The psychology of poetic talent. *The Journal of Abnormal Psychology and Social Psychology*, *17*(3), 231–253. doi:10.1037/-h0065357

Li L., & Wang S. (2020). Prevalence and predictors of general psychiatric disorders and loneliness during COVID–19 in the United Kingdom**.** *Psychiatry Research*. *291* 113267. https://doi.org/10.1016/j.psychres.20-20.113267

Li, S., Wang, Y., Yang, Y., Lei, X., & Yang, Y. (2020). Analysis of influencing factors of Anxiety and emotional disorders in children and adolescents during home isolation during the epidemic of novel coronavirus

pneumonia. *Chinese Journal of Child Health*, *28*(3), 1-9. https://doi.org/10.1016/S2215-0366(20)30079-1

Ludwig-Maximilians-Universität München. (2020). COVID-19: The downside of social distancing (2020, April 24). *Science Daily*.

O'Flynn, N. (2020). The Great Realisation, a poem by Tom Foolery which made me think. (2020, May 8). *Greenpeace*.

Raab, D. (2019, April 11). How poetry can heal. *Psychology Today*.

Samokhvalova A., Tikhomirova E., Vorontsov D., Vorontsova A., & Vishnevskaya O. (2020). Coping strategies of university teaching staff with difficulties in managing remote learning under lockdown–related stress. *European Proceedings of Social and Behavioral Sciences*, *91*, 32-45, https://doi.org/10.15405.epsbs.2020.10.04.5

Scott, F. (2020, April 16). Yayoi Kusama orders coronavirus to 'Disappear from this earth' in a new poem. *CNN. Style*.

Semino, E. (2020). "Not soldiers but fire-fighters" – Metaphors and Covid–19. *Health Communication*, *36*(1), 50–58, https://doi.org/10.1080/10410236.-2020.1844989

Wassiliwizky, E., Koelsch, S., Wagner, V., Jacobsen, T., & Menninghaus, W. (2017). The emotional power of poetry: neural circuitry, psychophysiology and compositional principles. *Social Cognitive and Affective Neuroscience*, *12*(8), 1229–1240. https://doi.org/10.1093/scan/nsx069.

Whitehurst, Jr. T. (2020, March 18). Worried about coronavirus? This woman's uplifting poem is uniting, inspiring people. *Corpus Christi Caller Times*.

Sources of Data

Coronaverses, Poems from the Pandemic. (n/d.). *CoronaVerses: poems from the pandemic*. [Facebook page].

Coronaverse: stihi koronavirusnogo vremeni [Poetry of coronavirus times] (n.d.) In *Coronaverse*.

Gde-nibud' v karantiné. Mezhdunarodnyj pojeticheskij burime-konkurs [Quarantine somewhere. International poetry burime competition]. (May 2020). *Venäjän Talo Helsingissä* [Facebook page].

Pirozhki [Pirozhki poems]. (2020, March 1). *Pirozhki+* [Facebook page].

@for_pandemic. (2020). *Poems-for-a-Pandemic* [Twitter].

Regin Silvest R., & Ryan, J. (Eds.). (2020). *Covid-19 pandemic poems.* Cape Comorin Publisher.

Stishki-pirozhki pro koronavirus.[Short pirozhki poems about the coronavirus]. (n.d.) *Jokesland*

ՊՈԵԶԻԱՆ՝ ՈՐՊԵՍ ՀԱՂԹԱՀԱՐՄԱՆ ՄԻՋՈՑ ԵՎ ՈՒՍՈՒՑՄԱՆ ԳՈՐԾԻՔ

Մարիանա Սարգսյան
Եվգենյա Ջիմինա

Սույն հոդվածով հեղինակները միտում ունեն վերարժևորելու պոեզիան և վերջինիս վրա հիմնված ստեղծագործական աշխատանքի դերը անգլերենի դասավանդման պրոցեսում, ինչպես նաև նորովի արթնացնելու ուսուցիչների և սովորողների հետաքրքրությունը պոեզիայի նկատմամբ: Հոդվածում պոեզիան դիտարկվում է որպես ուսուցողական գործիք և պոեզիայի ինտեգրումը՝ որպես 2020 թվականին հարկադրված լոքդաունի իրավիճակին բախված ուսանողների ընկճվածության հաղթահարման ռազմավարություն: Առաջին փուլում, հեղինակները վերլուծում են համաճարակի թեմային նվիրված պոեզիայի նմուշներ և պարզում են այն հիմնական հույզերը, որոնք զերակլշռում են այդ ստեղծագործություններում՝ ընդգծելով հաճախ կրկնվող բառերը, խորհրդանիշները և ոճական հնարները: Անգլերեն և ռուսերեն նմուշների ընդգրկումը միտված է ցույց տալու իրավիճակի ընկալման մշակութային որոշ առանձնահատկություններ: Հաջորդիվ, հեղինակ-ները վերլուծում են իրենց ուսանողների անգլերենով գրված բանաստեղծությունները և գնահատում այդ ստեղծագործական գործու-նեությունը՝ ընկճվածության հաղթահարման ռազմավարության տե-սանկյունից: Հեղինակները եզրակացնում են, որ տարբեր ժանրերի պոեզիայի նմուշները ուսանողներին հնարավորություն են տվել առա-վել կառուցողական կերպով վերանայելու իրենց վերաբերմունքը համաճարակի նկատմամբ: Ընդհանրացնելով՝ հեղինակները գալիս են այն եզրահանգման, որ պոեզիայի ընդգրկումը կարող է լլարանում ստեղծել առողջ և դինամիկ մթնոլորտ, ինչն իր հերթին կարող է նպաստել անգլերենի ուսուցման արդյունավետության բարձրացմանը:

Բանալի բառեր՝ *պոեզիա, ուսուցման գործիք, հաղթահարման ռազմավարություն, ստեղծագործական գործունեություն, անգլերենի ուսուցում:*