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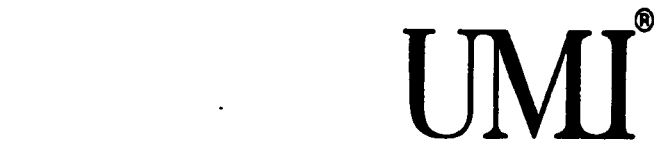

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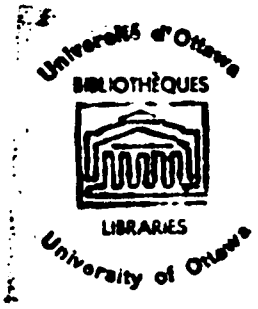
UNIVERSITÉ D'OTTAWA ÉCOLE DES GRADUÉS

PROBLEMS AND POSSIBILITIES IN WRITING HAIKU IN ENGLISH

by Joan Giroux, C. N. D.

Thesis presented to the Department of English of the University of Ottawa as partial fulfillment of the requirements for the degree of Master of Arts



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CURRICULUM STUDIORUM

Joan F. Giroux, born in Ottawa in 1922, received the degree of Bachelor of Arts from the University of Ottawa in 1943. She has been a member of the Congregation of Notre Dame since 1945.

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J. G., C. N. D.

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INTRODUCTION

In a decade which has introduced the pocket-size transistor radio, mini-skirts and instant coffee, it is not surprising that there has been a resurgence of interest in a brief poetic form expressing an instant of insight and first discovered by English visitors to Japan about one hundred years ago. Interest in Zen Buddhism and the contacts with eastern culture made by the occupation troops and their families after the Second World War contributed to an increased knowledge of haiku. Numerous haiku contests, articles in teachers' magazines and even several little magazines and volumes of poetry devoted exclusively to English haiku give witness to its popularity as a poetry form. In spite of the enthusiasm, however, it is doubtful whether the majority of would-be writers of English haiku really understand the meaning of haiku, the cultural climate which produces it, and the technical difficulties stemming from the differences between the Japanese and English languages.

It is the purpose of this thesis to examine the problems of writing haiku in English. It is true that several excellent books and articles have already been

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written about the Japanese haiku, books which mention the possibilities of haiku in English, but none of these actually analyses and criticises haiku published in English. Kenneth Yasuda, perhaps, makes the most comprehensive study of the poetics of haiku in English. His stand seems to be that haiku belongs in the main stream of literature; therefore all his remarks point to the suitability of haiku as an English poetic form. He leaves to someone else the exploration of the problems arising from the differences in background and language of the two cultures.

A monumental amount of research on Japanese literature and oriental culture has been done by R. H. Blyth. His excellent translations of many haiku and his perceptive analyses of their cultural content have made of his volumes handbooks for serious students of haiku. In paperback, two volumes, one of translations and one entitled Haiku in English by Harold B. Henderson, have perhaps done most to popularize haiku. Translations by Peter Beilenson and, more recently, by Nobuyuki Yuasa have also helped to spread the knowledge of haiku, while the value of an older translator, Asatoro Miyamori, must not be underestimated.

Of the volumes of English haiku published, several have originated in California, J. W. Hackett and the Los Altos Writers Roundtable being perhaps the best known. Two little magazines in particular American Haiku and Haiku West present a fairly high caliber of English haiku and haiku

criticism. Even more important to the student of haiku are several perceptive periodical articles on Japanese poetry by Earl Miner appearing in such periodicals as The Hudson Review and Bibliography of Japan Asian Studies.

Leaning heavily on recent haiku scholarship and on ten years of experience working in the Japanese language, the writer of this report presents a brief explanation of the meaning and history of haiku; a study of its cultural background which centers chiefly in the search for enlightenment fundamental to Zen Buddhism; an investigation of the meaning of the haiku moment, that flash of intuition which gives birth to haiku; and three chapters dealing with the form of haiku under the aspects of the three-line form, the seasonal elements and, finally, the poetic techniques. In general, the method throughout this thesis consists in examining the Japanese form followed by an investigation of the English form. Where possible, comparisons have been made, contrasts indicated and suggestions given.

Unless otherwise stated, the translations of Japanese haiku appearing in this thesis are all by R. H. Blyth. It is hoped that this thesis will contribute to a better understanding of haiku.

CHAPTER I

THE MEANING OF HAIKU

The great appeal of haiku would seem to result mainly from its dependence on man's power of awareness, bringing him closer to simple, elemental truths, and its capacity to grow in meaning as it is read and re-read. Before discussing at length the background and elements of haiku, it might be well to examine briefly the origin of the form as it developed from waka, renga and renku. A short history of the growth of haiku may serve to clarify points which follow in later chapters. An introduction to Basho, Buson, Issa and Shiki as the four undisputed masters of haiku and a description of the variation of haiku known as senryu, as well as an overview of developments in English haiku are a necessary introduction to any study of the form.

According to Toshiko Miyazaki,[1] the word haiku comes from haikai renga no hokku which means "the introductory lines of light linked verse." The name haiku was not given to the

[1]Most of the information in this chapter is based on notes by Toshiko Miyazaki, a teacher of Japanese literature residing in Kitakyushu, Japan.

form until the late nineteenth century when the poet Shiki, using the Japanese genius for telescoping words, invented it. Haiku is actually the first part of waka which is a highly conventionalized syllabic verse of five lines arranged in sequence of five-seven-five-seven-seven syllables, also known as tanka and uta, and which dates back to the Manyoshu of the eighth century. By the time the Shinkokinshu was written in the Kamakura era (1185-1338), waka was beginning to decline and renga was becoming popular.

Renga is linked verse, a succession of waka, in which the first three lines, called hokku, are composed by one person and the next two lines by a different person. Then three further lines are composed by a third person and the two succeeding lines by another person. In other words, renga is a series of joined waka composed by a small company of poets taking turns to author the succeeding three- and two-line sections at what might be called a linked-verse party. The composition was really a kind of game with its own rules, said to be invented by Sadaie and Sadatake in 1186. Towards the end of the Muromachi era there flourished a renga teacher called Sogi known as "the best composer under heaven." He is credited with raising haiku to the level of literature, because of his cultivated and artistic renga. Sogi, Yamazaki Sokan, Nishiyama Soin and others at this time rebelled against the conventions of court renga which

followed the stilted waka rules. They began to choose words freely from any type of vocabulary and they insinuated humour into their linked verses which retained the outward form of renga without the waka spirit.

The new type of long poem was called renku, but the first section was still called hokku, as in the renga. Although the term haikai renga was at first synonomous with renku, later the single word haikai took on the same meaning as hokku. The best renga and renku teachers formed the custom of composing hokku or haikai to have them ready when they might be needed for a linked-verse party. Hokku were probably among the world's shortest poems, so it was all the more necessary to try very hard to blend artistic content and form. It was Matsuo Basho who succeeded in raising haikai from mere vers de société to the level of real literature expressing a meaningful reaction to reality beyond simple wit and humour.

Matsuo Basho (1644-1694) was born in Mie province. As a youth he was the companion of the son of his feudal lord in Kyoto. Here he learned the tea ceremony and studied haikai with Kitamura Kigin. After the death of his patron, Basho moved to Edo (Tokyo) where he built his "banana-tree (basho) hermitage" in Fukugawa, and worked seriously at writing haikai. With the ideal of tasting deeply of nature and of human life he observed these carefully, finally

finding his own independent voice in a subjective type of haikai which revealed his feelings through sound, form and image. His haikai are noted for their melancholy content (called wabi, a term from the tea ceremony applied to the aesthetic beauty of humble things) and their quiet tone (called sabi, from the Noh drama and meaning the subdued elegance found in old, worn things).

Basho's style of haikai is called shofu haikai from sho which comes from the second syllable of Basho's name, and fu which means style. The belief that within nature is found the most important realm of poetry is the fundamental tenet of shofu haikai.

Throughout his life, Basho made many journeys in search of material for his haiku, at the same time becoming increasingly aware of nature. Of his many travel diaries, Sarashina Kiko (A Visit to Sarashina Village), Oku no Hosomichi (The Narrow Road to the Deep North) are important, among other things, for their nature essays and haiku. He is called the Shakespeare of haiku because of his great contribution to the form. After the death of Basho, haikai declined momentarily, but it was renewed and revivified by Buson, Issa and Shiki.

Taniguchi (or Yosano) Buson (1715-1783) was born near Osaka. Little is known of his life, but the fact that he loved painting is revealed in his picturesque, objective

imagery. In his personal reserve as an artist and in his attention to his craft, he might be compared to the neo-classical Pope, but in his penchant for experimentation he is closer to the romantics. Feeling no necessity to reveal his own emotions, he nevertheless often wrote with a warm human touch.

Oikaze ni
Susuki karitoru
Okina kana.

An old man
Cutting pampas grass
The wind behind him.

The picture of the old man bowing as the grass is bowing is clear-cut and at the same time sympathetically presented.

If Buson resembles the Augustans, there is no doubt that Issa (1763-1827) may be termed a romantic. Born in the village of Kashiwaba north of Tokyo, he was orphaned early in life, a tragedy which failed to embitter him. Rather, it gave him a sense of kinship with small animals and insect life. He is noted for the personal quality of his poetry, for his spirit of rebellion against conventional religion and poetry, and above all for the simple diction of his haiku and their depiction of ordinary human affairs.

Koromogae
Kaete mo tabi no
Shirami kana.

The change of clothes;
Changed, yes,
But the same lice of my journeying.

It is a familiar and disheartening experience in an overcrowded country that it is difficult to get rid of lice.

Next in time to Issa comes the modern poet Shiki (1867-1902). Born in Matsuyama, Shiki worked for a newspaper after graduating from Tokyo University. Although he had earlier contracted tuberculosis, he fought in the Sino-Japanese war. Returning with his illness increased, he worked from his sickbed on the renewal and improvement of waka and haiku, editing the famous haiku magazine Hototogisu (Cuckoo). Shiki is the first poet to use the term haiku, to the composition of which he gives new characteristics--greater variety of subject and increased objectivity. That he is an admirer of Buson's descriptive haiku may be seen by the following:

Iriguchi ni
Mugi hosu ie ya
Furu-sudare.

Barley drying
In front of the door:
Old bamboo blinds hanging.

This poem presents an objective, almost harsh, picture of a farmhouse.[9] In recent times, with Ogiwara Seisensui's recommendation of a freer verse style, the new tendency towards greater freedom in haiku begins. Experiments are made with titles, two-line haiku or longer lines. For example, the following haiku has twenty-four syllables divided into ten, six and eight syllables to the line.

Hibari tenjō de naki
Daichi de naki
Nakinagara nobori.

The lark sings in heaven
Sings on earth
Sings as it rises.

Blyth remarks that the rhythm of this verse by Seisensui "expresses the flight of the bird and its song."[2] The four great haiku writers each illustrates a certain style of haiku, and each (with the exception of Issa) left a school of followers to continue his work. One of the early developments was senryu.

Senryu is the satirical form of haiku originated by Korai Senryu (1718-1790) in Edo. As mock haiku, it allows greater liberty of diction to include vulgarisms, more obvious humour and moralizing and philosophical comment. More than haiku, indeed perhaps in opposition to haiku, it expresses the incongruity of things. Senryu omits the season word. The tone is less elevated than that of haiku. As Geoffrey Bownas states, "it stops short at the particular and deals in distortions and failings, not in the beauty of nature."[3]

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[2]R. H. Blyth, A History of Haiku, (2 vols.; Tokyo: Hokuseido, 1963-1964), II, p.195. (Hereinafter referred to as History).

[3]Geoffrey Bownas and Anthony Thwaite (trans.), The Penguin Book of Japanese Verse, (Hammondsworth, Middlesex: Penguin, 1964), p.lxviii.

When she wails
At the top of her voice,
The husband gives in.

This senryu contains a universally humourous situation, indicating human failings on the part of both persons. Mothers-in-law, the clergy, shrewish wives, women of easy virtue and bachelor life are favourite targets of senryu. Would-be writers of English haiku are often dismayed to have their Japanese friends remark, "Your poem is more like senryu. It is too philosophical." It is not surprising, therefore, that senryu appeals strongly to Western readers. The western tradition of logic rather than intuition in some respects makes senryu easier to write than haiku.

Having traced the growth of haiku from waka to the modern free haiku, and keeping in mind above all the haikai of Basho, a tentative definition of haiku may be attempted at this point. Haiku is a short seventeen-syllable poem arranged in three lines of five, seven and five syllables, having some reference to the season and expressing the poet's union with nature. Haiku is short; the Japanese like to call it "the first in the world for shortness." Seventeen syllables, for reasons which will be clarified later, is judged to be the number usually most suitable for haiku; similarly the three-line form is found to support best the imagery of haiku. The season word adds a whole atmosphere to the poem, thus permitting brevity without loss of

significance. The raison d'être, the whole purpose of the poem (not to be confused with the "intentional fallacy") is to express the poet's union with nature, his flash of intuition concerning the objects which his senses perceive. The same definition will be seen to apply equally to English haiku.

Once Japan was opened to the West in 1868, envoys from England became interested in translating and studying haiku. Later, Pound and the Imagists were influenced by the short poems. At present there is a growing interest in the form as evidenced by the fact that in North America there are at least four little magazines devoted to the publication of haiku in English. Translations of Japanese haiku are very popular, Asataro Miyamori, R. H. Blyth, Harold G. Henderson, Peter Beilenson and Nobuyuki Yuasa being among the better known translators. Although the translators have used a variety of forms, those who write English haiku have been, on the whole, faithful to the three-line form. Greater freedom is used with regard to the seventeen syllables.

The haiku form has been in existence in Japan for centuries and is still vigorous there. Whether or not the genuine haiku will take root and flourish in English-speaking countries remains to be seen. There is no doubt, however, that a knowledge of haiku has been found to be an enriching experience which the West seems to be welcoming with increased respect.

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CHAPTER II

INTRODUCTION TO ZEN AND JAPANESE CULTURE

No complete discussion of haiku is possible without mentioning Zen. Yet the Zen content of haiku is little understood and often ignored by would-be writers of English haiku. Zen Buddhism has its roots in the religion founded in India by Gautama, the first form of which was Theravada or Hinayana (Lesser Vehicle) Buddhism, a later development being Mahayana (Greater Vehicle) Buddhism. When it entered China, the Indian religion assimilated elements of Taoism and Confucianism and found practical expression in Ch'an (Zen) Buddhism. Chinese painting and poetry were permeated with these religious influences. Eventually, the several branches of Buddhism along with Chinese literature and art, were introduced into Japan where they came into contact with Shinto, the indigenous religion of the country. The search for the satori of Zen led to several typically Japanese forms of art--Noh, Kabuki, the tea ceremony, flower arranging and the code of chivalry. It is the purpose of this chapter to examine these religious and artistic influences, all of which culminate in Zen satori, or moment of enlightenment, the concept of which will conclude this chapter.

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1. Buddhism, Taoism and Confucianism

Zen is a development of the Buddhism founded in India by Gautama Buddha in the sixth century B.C. In his first sermon, Gautama taught that there are two extremes to be avoided--that of sensual indulgence and that of self-mortification. By avoiding the two extremes he gained the enlightenment of the middle path. The Four Noble Truths of the middle path are, first, the Truth of Pain or Suffering, that is, the pain of birth, of old age, sickness, death, union with the unpleasant, separation from the pleasant and of not obtaining what one wishes; secondly, the Truth of the Cause of Pain, which is craving--for lust, for existence, for non-existence; thirdly, the Truth of the Cessation of Pain, that is, the cessation of craving and detachment from it; and lastly, the Truth of the Path that Leads to the Cessation of Pain--the eight-fold path, the final goal of which is Nirvana. Nirvana is a transcendent state free of craving, suffering and sorrow, the state of freedom from the self and absorption into the great Self, analogous to a candle held against the sun; the candle retains its identity yet merges with the light of the sun. The essence of the doctrine of Gautama may be summed up as transience and detachment--the transience of life and the detachment from its joys and sorrows which is necessary for the faithful. These two religious notions are prevalent in haiku.

As Buddhism developed, the earlier version came to be known as Hinayana or Theravada (Lesser Vehicle) Buddhism, a later version as Mahayana (Greater Vehicle). The essential difference between the two is that whereas the goal of Hinayana Buddhism is Nirvana, Mahayana Buddism teaches that men who attain Buddhahood should turn in compassion and help towards their fellowmen who are all capable of being saved. The Buddhist saints who help men to attain salvation are known as bodhisattvas. "Through the inspiration and compassionate care (sic) of these bodhisattvas, all men may ultimately achieve salvation."[1] Those who held the earlier teaching of Gautama did not necessarily receive the new doctrine with enthusiasm:

> (Buddha) is aware that many who have followed his earlier teachings including the practice of severe disciplines, will feel cheated rather than be rejoiced (sic) . . . that Buddhahood is open to all . . . rather than only to the few who have prepared themselves for the attainment of Nirvana. These are identified as followers of the Hinayana . . . .[2]

Mahayana Buddhism was further developed by the Chinese and Japanese who adapted it to the culture of their countries--the Chinese fusing it with Taoism and Confucianism and

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[1]Soothill, W. E. (trans.), The Lotus of the Wonderful Law, abridged translation quoted in Tsunoda, Ryusaku, DeBary, Wm. Theodore and Keene, Donald, Sources of Japanese Tradition, (2 vols.; New York: Cambridge University Press, 1958), I, p.117.

[2]Ibid.

developing Ch'an (Zen) Buddhism, the Japanese welcoming all of these branches and fusing them with Shinto to produce Zen, which, in turn provided a rich cultural background for haiku.

Taoism, based on the writings of Lao-tsu (in Japanese, Roshi), received further development from Chang-tsu (Soshi). The word Tao, while meaning literally "the Way," also refers to the principle of all things, pre-existing all and forming their substance. It is at once spiritual (and therefore invisible), inaudible, vague and elusive; yet there is in it form and essence. It is nonbeing in the sense that it is prior to and above all things, and in its operation it is characterized by wu-wei (no action) by which is meant no unnatural action and which may be analogous to the Greek notion of primeval stasis. Natural action, which leads to a life of peace, harmony and enlightenment, is compared to weak yielding things--water, woman, an infant. There is nothing better than water for attacking strong, hard things. The great stress on natural simplicity and on a life of plainness--in which profit is discarded, cleverness abandoned, selfishness eliminated and desires reduced--is essentially a romantic emphasis. Lao-tsu also emphasized the phenomenon of change. Yet all things are one, for Tao embraces them and combines them, uniting transcendental mysticism with dynamic realism. According to an early Japanese Buddhist,

Kukai, the outstanding characteristic of popular Taoism is its simple desire for heaven.

> The mind infantile and without fears.
> The pagan hopes for birth in heaven, there for a while to know peace.
> He is like an infant, like a calf that follows its mother.[3]

In the inter-action of the two religions, Taoists assimilated Buddhist ideas while Buddhism took over Taoist philosophic terms as well as the concepts of being and nonbeing. Taoism's greatest influence on Buddhism was in the development of Zen Buddhism. As an example of Taoist influence on haiku, there is a poem by Basho which is almost proverbial among educated Japanese:

> Mono ieba
> Kuchibiru samushi
> Aki no kaze
>
> When I speak,
> My lips feel cold--
> The autumn wind!

This resembles closely the verse of Lao-tsu:

> Those who know, speak not
> Those who speak, know not.

Asataro Miyamori writes of Basho's haiku that it is a didactic verse which means: "Keep silence, otherwise evil will overtake you."[4]

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[3] Ibid., p.150, quoted from Kobo Daishi Zenshu (Precious Key to the Secret Treasury).

[4] Asataro Miyamori, An Anthology of Haiku Ancient and Modern, (Tokyo: Chugai, 1932), p.212.

The thought of Confucius also was fused with Buddhism subsequently to influence Zen. Confucianism, at the same time as it inculcated strong attachment to duty, emphasized the happiness flowing from obedience to the various commitments of husbands and wives, parents and children, brothers and sisters, men and their friends, rulers and their subjects. Thus society was a great family, a sort of Utopia where all enjoyed the rights of age and status. It was upheld by spiritual forces, especially the complex of "Love Powers" which are continually radiating from human hearts. Confucianism in Japan, in its stress on loyalty to one's superior, helped to foster the austere, Zen-loving warrior class to which Basho belonged. To haiku this religion contributed "a certain sobriety, reserve . . . brevity and pithiness, and a moral flavour that may sometimes be vaguely felt, but is never allowed to be separated . . . from the poetry itself."[5] The rationalism of Confucius is a 'classical' influence in contrast to the 'romantic' influence of Taoism.

2. Influence of Chinese Poetry and Art

Even more than by Confucianism, haiku was influenced by the Chinese poetry which entered Japan with Buddhism.

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[5]R. H. Blyth, Haiku, (4 vols.; Tokyo: Hokuseido, 1949), I, p.66.

This poetry, while containing romance, nostalgia, world weariness, evocation of glory and also, at least according to Pound, pure colour, is, above all, permeated with Ch'an Buddhism and Taoism. A comparison of Chinese and Japanese poetry reveals that Chinese poetry deals with vast vistas whereas Japanese tends towards the small; where Chinese poetry presents the historical past, Japanese presents the individual past in an historical setting; Chinese poetry will describe space in terms of ranges of mountains, whereas Japanese poetry will describe it in the sky of day and night. Two types of Chinese poems in particular appeal to the Japanese--those speaking of a life of solitude, showing the Ch'an Buddhist influence, and those describing rain. (There are scores of synonyms for rain in the Japanese language.) Because the Chinese poet is in tune with the Taoist universe, his poetry reflects the world as in an undistorted mirror. What he expresses as personal feeling is also universal law. His poetry is super-personal, extra-personal. He stands outside his own personal attitudes and regards them objectively. So also do Basho and Buson who are both particularly influenced by Chinese poetry, Basho absorbing it completely and then producing his own new and different poetry with almost no borrowing, as has been seen above, Buson taking whole phrases from Chinese poets but putting them in a new setting and giving them new meaning.

Shōshō no
Kari no namida ya
Oboro-zuki.

Tears
For the wild geese of Shōshō;
A hazy moon.

This poem was written by Buson, as he states, while listening to the lute one evening. It echoes verses by the famous Chinese poet Senki:

RETURNING WILD GEESE

Why do they so blindly depart from Shōshō?
The water is blue, the sand is white, the moss
on both banks green;
Should the lute of twenty-five strings be played,
on a moonlit night,
With the overwhelming emotion will they not return?

Blyth states that the lute of twenty-five strings was played by Gao and Joei, the two daughters of Gyo, who both died at this spot. The "tears" of Buson's verse is connected with the two sisters.[6]

Chinese art as well as Chinese poetry reflects religion and influences haiku deeply. The romantic Chinese paintings are Taoistic in that they show man as a very small being amid overpoweringly intense landscapes. By comparison the sumi-e (black and white ink drawings) introduced into Japan by Zen priests are extremely simple. These intuitive drawings express the essence of the subject in a few rough,

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[6]Ibid., p.51.

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uncorrected lines. The significance of the object depicted is more important than technique or beauty. From sumi-e developed haiga, small pictures in black and white or in simple colours on the same paper as a haiku. They either illustrate the haiku, saying the same thing in a different way, or they reinforce it by introducing a new concept, thus deepening the meaning of the haiku. It was Zen which appropriated both Chinese art and Chinese poetry and placed them at the disposal of haiku.

3. Shinto

Having gathered richness and depth in China, Mahayana Buddhism was to encounter further enriching and deepening influences in the Japanese indigenous Shinto religion and in the Japanese genius for absorbing outside cultural strains and adding its own characteristics to them. The word Shinto means "the way of the gods." Bradley Smith describing Shinto writes that the

> spontaneous response to nature and beauty found an early and enduring focus in the cult of Shinto, with whose gods the Japanese first peopled their island home. Conceived as a relatively simple expression of awe and gratitude before the forces of nature, Shinto ritual invoked the spirits helpful to agricultural pursuits. The Sun Goddess was the highest of a myriad of deities who had brought forth the divine land of Japan. Since she was the progenitress of the Imperial clan, her cult associated religion with government and

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> provided an important point of continuity throughout Japanese history. Shinto taught little of morality or worship, and its gods were approached by ceremonial purification and ablution.

The purification festivals are popular to this day. Recent student demonstrations may be said to be an echo of those religious processions in which young men only take part. Smith sees Shinto cult as essentially

> the work of an agricultural people who saw in natural settings and phenomena the condition of their survival. The association of religion with cleanliness, the seasonal communal festivals, the expression of communal joy and gratitude . . . all were aspects of the joyous and uncomplicated response to nature . . . made through Shinto.[7]

The communal aspect of Shinto dovetailed nicely with the utopian theories of Confucianism. The Shinto word kami translated into English by "gods" really indicates the animism which is the essence of Shinto. Animism is a primitive belief which endows even inanimate things with both life and spirit to explain two phenomena: first, the difference between a living man and a corpse (described as caused by the disappearance of life from the body), and secondly the existence of dreams (explained by the ability of the spirit to move about.) Shinto with its belief in the many kami or minor deities of mountains, streams and trees is

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[7]Bradley Smith (ed.), Japan: A History in Art, (New York: Simon and Shuster, 1964), p.10.

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a religion of nature worship. This fact is reflected in the large part played by nature in Japanese haiku.

Buddhism as it arrived in Japan included six sects, of which the Zen sect, emphasizing the practical application of doctrine, greatly influenced haiku.

4. Zen and Zen Arts

The word Zen means "meditation." The central and most strongly stressed teaching is that through meditation one could attain satori, which means enlightenment, intuitive insight into what transcends logical distinctions. An aid to the attainment of satori was meditation on koan paradoxes such as, "When your mind is not dwelling on the dualism of good and evil, what is your original face before you were born?" Only by ridding the mind of conscious logical distinctions and by reaching into the unconscious could one solve the koan. The intuition of Zen was not to be found by research into books. Indeed books were frowned upon as distractions. Although the koan explanations and poems were written by Zen masters, there is a famous incident of a monk burning books because his disciples were becoming preoccupied with them. He claimed that instead of looking at the moon they were looking at the finger which was pointing to the moon. It cannot be overemphasized that false intuition, contrived insight and mere cleverness were abhorred in the

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practice of Zen as well as in the arts, as will be seen later. An analogy exists in the concept that while piety and love are great virtues, false piety and false love are great vices.

Illustrations of the spirit of Zen may be shown by three anecdotes.

> The Zen master Hakuin was praised by his neighbors as one living a pure life.
>
> A beautiful Japanese girl whose parents owned a good store lived near him. Suddenly, without any warning, her parents discovered she was with child.
>
> This made her parents angry. She would not confess who the man was, but after much harassment at last named Hakuin.
>
> In great anger the parents went to the master. "Is that so?" was all he would say.
>
> After the child was born it was brought to Hakuin. By this time he had lost his reputation, which did not trouble him, but he took very good care of the child. He obtained milk from his neighbors and everything else the little one needed. A year later the girl-mother could stand it no longer. She told her parents the truth--that the real father of the child was a young man who worked in the fishmarket.
>
> The mother and father of the girl at once went to Hakuin to ask his forgiveness, to apologize at length, and to get the child back again.
>
> Hakuin was willing. In yielding the child, all he would say was: "Is that so?"[8]

Hakuin was detached from his reputation. He had an enlightened view of the true value of things in this life. Like the resurrected Lazarus in Browning's poem "The

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[8]Paul Reps (comp.), Zen Flesh, Zen Bones: A Collection of Zen and Pre-Zen Writings, (Tokyo: Tuttle, 1957), p.22.

Epistle", he was undisturbed by events which would upset an unenlightened man. For Hakuin, contradictions and disturbances were harmonized in a unity of a higher order.

A second anecdote concerns the master Sosan. "Doshin asked Sosan: 'What is the method of liberation?' The master replied: 'Who binds you?' 'No one binds me.' 'Why then,' said the master, 'should you seek liberation?'"[9]

This anecdote illustrates the avoidance of dialectic of the Zen adept. Sosan went right to the heart of the problem. "Who binds you?" The disciple wanted to philosophize. He was seeking an excuse for his faults in his imagined lack of liberty. He was devious and unenlightened. The master of Zen, on the other hand, contemns convoluted thinking. For him, ordinary, everyday life and behaviour are the real way of Zen.

Lastly, a monk asked Joshu, "Has a dog Buddha-nature or not?" The monk answered: "Mu". The answer mu or wu is the prefix "non" or "no", but it also imitates what a dog might answer if asked the question. This mu or nothingness is the road to enlightenment. While meditating on koan such as the anecdote of Joshu's dog, the monks used haiku, haiga and other arts as disciplines to foster enlightenment and awareness of essences, and "a new kind of artistic endeavour

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[9]Nancy Wilson Ross, The World of Zen: An East-West Anthology, (London: Collins, 1962), p.7.

was born as disciples tried to express spiritual concepts in objective form."[10] All Japanese schools of Buddhism agree about the nature of existence.

> Existence consists in the interplay of a plurality of elements whose true nature is indescribable and whose source is unknown. Combinations of these elements instantaneously disappear, to be succeeded by new combinations of elements appearing in a strict causality. . . . The only concrete reality is the moment, which like the image from a single frame of motion picture film is . . . followed by a new and different frame and image. The visible world is therefore flamelike, shifting and evanescent, possessed of no durable validity.[11]

It must be stressed that as the Japanese artist regards the world of perception as having no permanence but only brief flashes of actuality, he merely records; he does not interpret. He concentrates on single moments of time and space.

Bushido, that is, the way of the warrior, based on Zen and Confucian principles, stresses frugality of life, benevolence and righteousness. Bushi means samurai, warrior; do means way. Bushido is the way of the samurai or simply chivalry. Loyalty to the lord is more important even than loyalty to the laws of the country or to the duties towards the family. If a conflict arose between the two, the duty to the lord should be performed, followed by seppuku (suicide by

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[10]Nagatake Asano in Smith, p.14.

[11]Earle Ernst in Smith, pp.74-75.

disembowelment) to atone for the offense against the law or family ties. In modern Japan loyalty to one's employer and the resolution of serving one establishment for life goes far beyond anything found in western countries. Basho was of a samurai family. His interest in haiku began out of loyalty to his young lord, a haikai lover who died at an early age. The Zen frugality and simplicity of living arrangements, and the mingled sense of pride and tragedy flowing from the spirit of self-sacrifice to duty epitomized by samurai suicides are the chief contributions of bushido to haiku.

The Zen Buddhist concept of life as a succession of moments whose meaning is to be captured by openness to the significance of each event as it occurs gave birth to many new arts. One of these is cha no yu, the tea ceremony. According to Asano, its purpose was "to look quietly into oneself and to appreciate nature while meditating within a rustic teahouse."[12] Each part of the teahouse is a work of art having a certain symbolism. The overhang of the roof above the entrance indicates the changeability of the weather and of human life. The opening is small (three feet square), so that the guest must humble himself by stooping. Outside the house the steppingstones, the water basin and the stone lantern indicate a willingness to be used: the stones to be trod upon; the water to remove the dirt of the hands and

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[12]Smith, p.16.

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mouth in the ceremonial purification; the wick of the lantern to be consumed. The teahouse itself is small and simple (nine feet square or smaller) suggesting refined poverty by the simple materials chosen carefully. The founders of the tea ceremony emphasized harmony and respect among the guests and utensils, cleanliness, and the tranquillity flowing from the unhurried handling of aesthetically beautiful articles mellowed by long and loving use. If enlightenment is not attained within the teahouse, at least the guest is reminded of the proper spirit in which to meditate and his whole being is opened to the workings of events.

Ikebana, flower-arranging, demands a steady concentration on nature, a union with it, and a reduction of its complexity by a limiting of its profusion of material to the point where its true nature is shown. The components of a classical flower arrangement represent seven elements - the mountain peak, a waterfall, a hill, the foot of the mountain, the town and the division of the whole into in (shade) and yo (sun). In and yo also represent yin and yang, passive and active, the female and male principles of oriental philosophy. The three branches in some arrangements are called shin (truth), soe (supporting) and nagashi (flowing). Their asymmetric form suggests the universe. The principle of compression of nature as found in ikebana is an aid to Zen enlightenment. It is similar to the compression of haiku which records an image of nature at a significant moment.

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The discipline of concentration, of economy of means which characterizes ikebana is also found in Noh, where the isolation of a significant moment is the visual climax in a performance. Sight rather than sound conveys the strictly controlled stylized emotion. Stillness represents a perfect balance of opposed forces. Movement represents stillness; for example, the actor slowly raising one still hand to within a few inches of the eyes represents passionate weeping. There is a strange contradiction between the reality of the feelings and the conventionality of the acting. The dream world is yet the real world.[13] Kabuki, although not usually considered an offspring of Zen, has the same literal images as haiku, Noh and the other arts perfected by Zen monks. Like the Zen arts, the Kabuki drama dance refuses to deal with abstractions. Following strict rhythm and design it is concerned with an economical, clear-cut visual impression at the highest point of interest where the actor's movement resolves into a static pose. Noh and Kabuki represent a series of important single moments in the wheel of life in contrast to the western emphasis on flow shown in the actor's face.

In all these varied activities, satori is the element constantly sought. In the examination of Zen arts, four things have been noted--contemplation of nature, meditation

[13]Blyth, Haiku, I, p.146.

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on koan, bushido, artistic expression in poetry, art, the theatre, flower arranging and the tea ceremony. In all these the constant element was the search for, or expression of, satori the end and aim of Zen life. Satori gives man a new viewpoint, a new way of seeing the ordinary things of life. Daisetz Teitaro Suzuki, the world's greatest authority on Zen, describes how two men can look at the same thing one with, one without the viewpoint of Zen.

> The object of Zen discipline consists in acquiring a new viewpoint for looking into the essence of things. . . . You and I are supposedly living in the same world, but who can tell that the thing we popularly call a stone that is lying before my window is the same to both of us? You and I sip a cup of tea. That act is apparently alike to us both, but who can tell what a wide gap there is subjectively between your drinking and my drinking? In your drinking there may be no Zen, while mine is brim-full of it. The reason for it is: you move in a logical circle and I am out of it.[14]

The man without satori is too logical. Satori is "intuitive looking-into, in contra-distinction to intellectual and logical understanding, it is the unfolding of a new world hitherto unperceived."[15] Satori cannot be taught; it must be sought without strain and found by each individual himself. A master can help a disciple, scorning books, orally, in a

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[14]D. T. Suzuki, An Introduction to Zen Buddhism, (London: Arrow Books, 1959), p.88.

[15]Ibid.

person-to-person contact, but actual satori can be reached and experienced by the individual only. When the conditions necessary for satori are in the mind ready to mature, a simple thing like the sound of a pebble hitting a tree, a stumble, the fragrance of a flower, the flash of colour in a bird will bring about enlightenment. Reality itself is perceived, Self is attained and the ordinary world is seen more clearly. Because satori makes life more enjoyable and meaningful, because it broadens man's horizon to include the whole universe, it is comparable to existentialism and is in the opinion of the Zen Buddhist, well worth striving for.

To summarize, Zen Buddhism has grown from a centuries-old tradition of Mahayana Buddhism, Taoism and Confucianism. Many Japanese arts have thrived under and by its influence. Behind the deceptively simple haiku lies the long history of an important line of eastern thought. Zen illuminates the thought of Basho, Buson, Issa, Shiki and others and provides the essential key to the meaning of many haiku. The Zen content of haiku is often little understood by English would-be writers of haiku. For this reason, aspects of Zen found in Japanese and English haiku will be examined more in detail in the next chapter.

CHAPTER III

THE HAIKU MOMENT

The satori of Zen is analogous to what Kenneth Yasuda calls the haiku moment. Just as satori is the heart of Zen, its whole object, so the haiku moment is the heart of haiku and its source. In an effort to better understand the haiku moment, the conditions for satori and the haiku moment must be examined. Each of these conditions integrates complimentary and antithetical qualities: directness is linked with paradox, austerity with joy, love of nature with commonness. The avoidance of comment and clutter is a unifying element common to all these properties. As each quality is examined and illustrated in the Japanese translations, an attempt will be made to see whether the same process is possible in English. Finally the question of Western man's ability adequately to understand Zen concepts will be briefly considered.

The haiku moment may be defined as an instant in which man becomes united to an object, virtually becomes the object and realizes the eternal, universal truth contained in being. Yasuda describes it from the poet's point of view.

> I know that when one happens to see a beautiful sunset or lovely flowers, for instance, he is often so delighted that he merely stands still. This state of mind might be called "ah-ness" for the beholder can only give one breath-long exclamation of delight: "Ah!" The object has seized him and he is aware only of the shapes, the colours, the shadows, the blendings. In a brief moment he sees a pattern, a significance he had never seen before. . . .[1]

The moment of "ah-ness", the haiku moment, is timeless; man is united to his environment and realizes that he partakes of the eternity of the universe. "The nature of the haiku moment is anti-temporal and its quality is eternal, for in this state man and his environment are one unified whole. . . ."[2] Basho writes of the evolution of the haiku moment:

> Go to the pine if you want to learn about the pine, or to the bamboo if you want to learn about the bamboo. And in doing so, you must leave your subjective preoccupation with yourself. Otherwise you impose yourself on the object and do not learn. Your poetry issues of its own accord when you and the object have become one--when you have plunged deep enough into the object to see something like a hidden glimmering there. However well phrased your poetry may be, if your feeling is not natural--if the object and yourself are separate--then your poetry is not true poetry but merely your subjective counterfeit.[3]

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[1]Kenneth Yasuda, The Japanese Haiku: Its Essential Nature, History, and Possibilities in English, with Selected Examples, (Rutland, Vermont: Tuttle, 1957), p.30.

[2]Ibid., p.24.

[3]Nobuyuki Yuasa, (trans.), Basho: The Narrow Road to the Deep North and Other Travel Sketches, (Hammondsworth, Middlesex, England: Penguin, 1966), p.33.

Haiku is the expression in words of the instant of intuition uniting poet and object. Basho intimates, and Yasuda agrees,[4] that the very words of the haiku are found during the instant of the haiku moment. Nevertheless, a certain amount of polishing is done afterwards. The moment makes a lasting impression which, if rendered successfully, imparts freshness and sincerity to the poem. Sometimes a phrase that the poet uses comes from Chinese poetry, but, as the setting is completely different, the words take on a new meaning. The poet's problem is to convey "the power of seeing"[5] what he has seen. He wishes to share his haiku moment. This cannot be done through explanations or by cluttered sentimental verse. It is absolutely necessary for him to avoid intellection or philosophical comment, and this will be stressed repeatedly in the course of this study.

Haiku is sometimes called a way of life rather than an art form. Yet haiku is produced much as any other art form is produced, except perhaps that the poet expresses the reality to which he has had a significant reaction exactly as it is with a greater avoidance of personal accretion. A poet working in another form and tradition may use images different from those immediately associated with the experience which evoked the poetic intuition. Two examples

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[4]Yasuda, p.24.

[5]Blyth, Haiku, I, p.280.

may illustrate this. "The Waste Land" by T. S. Eliot contains numerous images--of buildings and parts of buildings (stairs, ceilings), of people and parts of people (eyes, hands), of rocks, of flowers--all of which are symbolic. He introduces exotic words and obscure allusions which even his own notes do not suffice to elucidate. He makes use of strange rhythms and irregular forms, yet, difficult as it is, the poem adequately expresses Eliot's intuition which, stated baldly, seems to be in part that the twentieth century is unproductive and that man is groping in misery to find some meaning to life. On the other hand, the poet Basho wrote the following haiku:

Furu ike ya
Kaoru tobikomu
Mizu no oto

An old pond
A frog jumps in
The sound of the water.

Basho is expressing a moment of actual encounter. Although he did not even see the frog, when he heard the <u>plop</u> as it jumped into the still pond a sort of universal echo reverberated for him. The whole meaning of existence focused in the short sound. The instant of noise accented the eternal silence. T. S. Eliot expressed a significant reaction to reality (something perhaps made him realize the emptiness of modern life) by writing a symbolic poem. Basho expressed a significant reaction to reality by expressing

the haiku moment, in which, while hearing a frog jump, he became one with it and realized intuitively its meaning. For the moment time stopped and he had a flash of understanding--a significant reaction to reality, but one which could be pinpointed and which at the same time brought with it a wealth of association. The word "pinpointed" is the key to the explanation of the difference between haiku and other forms of poetry. Eliot's significant reaction to reality may be one which took place cumulatively, over a period of growing realization. Perhaps some one event in his life provided a clash with reality which resulted in the poetic intuition. In either event, in his poem "The Waste Land," since he used other objective correlatives to express his poetic knowledge, no one particular object or event can be pinpointed as the source of his intuition. In haiku the source can be, indeed must be, pinpointed. Both poets reflect the philosophy of their culture. Eliot gives a complete synthesis from many points of view of a whole culture. Basho presents a clear, strong, simple and instant analysis of a moment of time from one point of view. The intuitive denudation reflects his philosophy that reality is an illusion. Only the present moment exists as one of an infinite number of points on a wheel. Both poets call on the reader to work. Eliot demands of the mind that order be reduced from the total work to one. Basho demands that, by

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meditation, from one event the total truth be found. The meaning of haiku grows. It has the power of resonation.

1. Directness and Paradox Express the Haiku Moment

The meaning of the haiku moment may be clarified by an examination of the qualities of mind and the related literary qualities which work to produce Zen satori and to express the haiku moment. The first quality is directness. The directness of Zen and haiku may be defined as the straight looking at things and portrayal of them without symbol and without metaphor. As Blyth has pointed out, when Basho looks at an onion he calls it an onion; when he feels an indistinct unnameable emotion he says so.[6] He does not tolerate vague language. When he hears the sound of a frog jumping, he calls it exactly that. His presentation of the experience illustrates directness. In the frog poem quoted already, since Basho allows the reality of the things in nature to speak for themselves, no comment is necessary about the pond other than the fact that it is old. In Japanese furu as used in this poem is an incomplete form of the adjective furui, that is, it is in the prefix form of the word and should be closely attached to a noun. When written in romanized letters "old pond" might more accurately be

[6]R. H. Blyth, Zen in English Literature and Oriental Classics, (Tokyo: Hokuseido, 1942), p.28. (Hereinafter referred to as Zen).

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written as one word furuike, old-pond, a bare, direct image. All other words are pure statement consisting of three nouns and a verb.

Directness in haiku is antipathetic to symbol and metaphor. There is a great temptation for the Western reader to interpret haiku symbolically. But the things of nature are not symbols of something else. They have meaning in themselves. The pond does not symbolize eternity; the plop of the frog does not symbolize an instant of time. The pond is a pond; the plop opens the mind to an intuition about eternity and time, but it is, nevertheless, simply a sound of water. They may become symbols in their resonance but only mediately, not immediately. Similarly, simile and metaphor are frowned upon in haiku as being efforts at cleverness. Directness, it cannot be repeated often enough, tends to prohibit cleverness and false intuition.

The quality of directness is not impossible in English. Modern British and American poets, influenced by Pound and the Imagists who in turn were influenced by French Impressionism, Whistler, Ukioye and, most significantly, Japanese haiku--are writing compact, stripped-down, direct poetry.[7] An example of this may be found in "Thirteen Ways of Looking at a Blackbird" by Wallace Stevens,

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[7]These influences are well explained in Earl Miner, The Japanese Tradition in British and American Literature, (Princeton, New Jersey: Princeton University Press, 1958), Chapters III to VI.

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It was evening all afternoon
It was snowing
And it was going to snow
The blackbird sat
In the cedar-limbs.

which, Masaru Otake claims,[8] resembles haiku more than it resembles the usual type of English poetry. He compares it to a haiku by Joso:

Taka no me no
Kare no ni suwaru
Arashi kana

The eyes of the hawk
Are looking at the dry fields
And the coming storm.

This haiku and the stanza by Stevens share the same ominous tone of expectancy. Both birds are waiting for a storm; both are set in a winter landscape. Neither poem uses an unnecessary word; both illustrate the quality of directness. Examples could be multiplied from the work of Stevens. Some of J. W. Hackett's haiku have the same quality of directness.

Deep within the stream
The huge fish lie motionless
Facing the current.

This is pared-down poetry, stating facts without symbolism or comment. No false intuition, no mere cleverness can be found. On the other hand, although Ezra Pound was aiming at directness in the following lineshis poem fails as haiku:

The apparition of these faces in the crowd;
Petals on a wet black bough.

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[8] Masaru Otake, "Wallace Stevens no Shi to Haiku" ("Haiku in the Poems of Wallace Stevens,") Eigo Seinen (The Rising Generation,) January 1,1966.

The poet's metaphor comparing the faces in the crowd to petals on a black bough does not make the relationship clear enough. Both John Gould Flecher and Kenneth Yasuda agree on this point. Yasuda explains that "the poem is lacking in unity, in that forceful intensity of poetic vision and insight which alone can weld the objects named into a meaningful whole."[9]

It is probably true to say that the antithesis of directness is paradoxicality. A paradox is something seemingly absurd, yet in fact true. It results from the inability of words to express two things at once; for example, the fact that a man can possess nothing and everything at the same time, as a poem by Sodo states:

Yado no haru
Nani mo naki koso
Nani mo are.

In my hut this spring
There is nothing
There is everything.

Materially there is nothing. In the man's spiritual contentment there is everything. Zen and haiku abound in such paradoxes, which have been attempted also in English haiku.

Half of the minnows
Within this sunlit shallow
Are not really there.

Half of the minnows that are there are not there; this is an

[9]Yasuda, p. xviii.

apparent contradiction. Upon reflection, it is understood that many fish can be seen, but half of them are shadows. This is paradox, but it smacks of contrivance. In contrast to Sodo's poem which expresses deep emotion, this one fails, although the image of lines one and two is very effective. The paradoxical third line detracts from the expression of insight which might better be expressed

Half of the minnows
Within this sunlit shallow
Are shadows.

The danger of conscious striving for paradox, intellection and explicit judgment in writing English haiku cannot be over-emphasized. The following poem by Hackett contains too much philosophical comment:

That old empty house,
Now so overgrown with years,
Is the only real one here.

The tone is slightly pompous and the long vowels of the rather trite expressions in lines one and two combined with the nasal tones in "now", "overgrown" and "only", and the high, closed e sounds in "real" and "here" produce an effect of insincerity. A Japanese haiku poet might change the philosophical statement in the last line to produce something like:

That old empty house
Now so overgrown with years
Beside the new ones.

The contrast would be enough to say that the old house, though shabby and empty, is yet more real than the new shiny ones.

2. Austerity and Joy Express the Haiku Moment

Austerity is another Zen quality which militates against comment and over-intellection. The austerity recommended by Zen may be defined as a poverty which, while allowing the bare necessities of life, eschews superfluities for the sake of the resulting experience and for the detachment, silence, simplicity and loneliness which come with privation. In a haiku poet the expression of austerity is twofold: first, in his life of detachment and secondly, in his sparing use of words. Basho is the model par excellence on both counts; he desired to actually feel want in order to come closer to nature--a desire which prompted him to undertake his long and difficult journeys--and in his haiku his austerity is reflected in their complete lack of conceit and ornamentation. Among poets in English, Wallace Stevens understood the austerity of haiku. Equally at home in the heat of Florida and the cold of New England, Stevens depicts nature in both these settings with the true haiku touch. In addition to the humour of the haiku master, he shows the austerity of philosophers like Basho and other haiku writers close to the Japanese haiku tradition. Stevens was familiar with and appreciated Asian art. He has drawn his own spiritual biography in "The Comedian as the Letter C", where the destitute Crispin is a true son of Basho.

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. . . Crispin,
The lutanist of fleas, the knave, the thane,
. . . . . .
This auditor of insects! He that saw
The stride of vanishing autumn in a park
By way of decorous melancholy: he
That wrote his couplet yearly to the spring
As dissertation of profound delight

The American who sings of fleas and insects is close to Basho and Issa and to the many haiku poets who did the same. Also

. . . he learned
From hearing signboards whimper in cold nights
Or seeing the midsummer artifice
Of heat upon his pane.

In other words, he learns from everyday, ordinary things around him, which is characteristic of haiku writers.

His mind was free
And more than free, elate, intent, profound
And studious of a self possessing him
That was not in him in the crusty town
From which he sailed.

He is aware of his own growth from observing things and his progress in the understanding of "concrete universals." Crispin's austerity is not only in his way of life but in his disciplined art:

How many poems he denied himself
In his observant progress, lesser things
Than the relentless contact he desired;
How many sea-masks he ignored; what sounds
He shut out from his tempering ear; what thoughts
Like jades affecting the sequestered bride;[10]

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[10] The Collected Poems of Wallace Stevens, (New York: Afred A. Knopf, 1955), p.28-34.

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Considering these excerpts, it would seem that it is possible for poets writing in English to understand and express adequately the haiku spirit of austerity.

The haiku poet is austere for the sake of detachment. As illustrated in the story of Hakuin, he is able to hold himself aloof and to regard events and things, even those which concern himself, in an objective way. He does not see things as he would like to see them, but as they are. Buson gives us a picture of a peony:

Botan chitte
Uchikasanarinu
Nisanpen

The peony has fallen
A few scattered petals
Lie one on another.

This is typical Buson picture-painting. The Japanese version is more austere than the English--the peony falling, the piled-up petals being two or three. Objectivity in writing of nature is found in the Buson-like poem by Hackett already quoted:

Deep within the stream
The huge fish lie motionless
Facing the current.

Here is English haiku at its best. The poet simply states the fact without making any philosophical comments upon it, without making any comparisons, judgments or conclusions. In a word, he is detached.

Yet, in stating that the Zen disciple is detached, it is not implied that he indulges in self-hate. On the

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contrary, while being detached from self, while being unselfish, he is more aware than most men of the importance of the self. Blyth says, in a seeming paradox, " . . . though this self is so important, it is only by the obliteration of self that anything can be known, that anything can be truly done."[11] Self must not get in the way of perception. Zen causes men to live intensely, to do everything as well as they can, whatever their activity may be, and whatever the consequences. "Zen takes a man as he is, and raises him to his highest power."[12] Basho says the same thing when he describes the cicada singing his best even though he is to die very soon

Yagate shinu
Keshiki wa miezu
Seme no koe

Nothing intimates,
In the voice of the cicada,
How soon it will die.

If all is evanescent, a moment is equal to a century. This is the strength and the weakness of Zen--the strength, because of the great insight which can be gained in a moment, the weakness because in the effort to portray evanescence, haiku is sometimes pared down to nothing, failing to encompass the organic nature of experience. In the case of Hackett's huge fish--they are, like the cicada, being true

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[11] Blyth, Zen, p.126.

[12] Ibid., p.264.

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to their nature, perfect Zen fish, lying motionless in deep water with their noses pointed exactly the right way.

The austerity of Zen calls for simplicity, which may be defined as a lack of complication. Simplicity may be twofold--first with regard to the objects contemplated and secondly with regard to manner. Haiku has both kinds of simplicity, as is illustrated by Basho who found happiness even in trivial things.

Iza kodomo
Hashiriarukan
Tamaarare

Look, children
Hail-stones!
Let's rush out!

This shows that Basho was the type of man described by Mencius, "the great man is he who does not lose his childlike heart", and Lao-tsu, "he is like a child alone, careless, unattached, devoid of ambition."[13] Among English poets, Blake and Emily Dickinson have this child-like quality to a high degree, as illustrated in such haiku-like poems as "The Fly" by Blake and "The Road Was Lit with Moon and Star" by Dickinson. Joyous simplicity in the face of trivial creatures is also shown by Hackett:

This garter snake
Goes in and out of the grass
At the same time!

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[13] Ibid., p.352.

The childlike wonder at the discovery of the characteristic ability of the snake to go in and out simultaneously is good Zen. The simplicity of the language, especially "goes in and out" and "at the same time" is in keeping with the simplicity of the thought. Once again, as has been seen in the study of other qualities, the absence of comment contributes to the power of the haiku.

The apparent antithesis of Zen austerity is joy or the lively gusto which goes hand in hand with austerity and flows from it. The union of joy and austerity is earthy rather than ethereal. It combines a grateful acceptance of and sympathy for all creatures with a saving sense of humour which prevents the poet from taking himself too seriously and which allows him to achieve the balanced insight necessary to produce real haiku. This joy produces a lightheartedness like that of Francis of Assisi which led him to dance and sing before the Lord as he took delight in all living creatures. As in the tradition of Hasidic Judaism,[14] the joyous man feels that whatever happens is inevitable. Happiness or sadness, our own shortcomings or those of others--all are accepted with a joy which causes the poet never to refuse to give anything and never to refuse to receive anything. To put it more positively, he is always

[14]Martin Buber, Tales of the Hasidim: The Early Masters, (New York: Schocken Books, 1961), p.95.

open, generous and thankful in the face of all creatures and all events. This grateful joy is manifest in a poem by Issa.

Ogi nite
Shaku wo toraseru
Botan kana

The peony
Made me measure it
With my fan.

Issa is so united to nature, so open to other things, such as the peony, that they can command him without fear. A western man may also be open to the desires of things.

Sometimes the oddest thing
Like this orange pip,
Begs not to be thrown away.

It is not stated, however, that the poet slipped it into his pocket. The compulsion is not so great in Hackett's poem as in Issa's. Overflowing joy is expressed in the following verse by the same American author:

While reading this sutra,
I began to laugh . . .
Without knowing why.

This is the foolishness of the "holy fool" kind, not to be confused with silliness, which is part of the joy of giving up a possessive attitude towards things. Reading the scriptures can fill the heart with such joy that it erupts in pure animal high spirits. The sutra reader who laughs does not stop to analyse why; he merely accepts the exhilarating feeling without trying to explain it. Joy and gusto lead the poet to enjoy a joke at his own expense and

not be afraid to expose his own weakness. Again this agrees with Hasidic tradition.[15] Suiha wrote:

Jakumaku to
Tampo ni ashi wo
Sorae keri

In the solitude
I put my feet together
Upon the hot-water-bottle.

The word tampo which is colloquial for yutampo (hot-water-bottle) fits in with the humour of the poem. The word sorae means to line up something neatly, often used to indicate the putting together of the hands and feet for a polite bow. This connotation enhances the humour. The gusto of haiku is akin to that of Shakespeare's song, "When Icicles Hang by the Wall", especially to the last line, "While greasy Joan doth keel the pot." Real poetry can use any material. The important thing is that it be judiciously, infallibly, inevitably selected and arranged so that the perfect form is found, and that the poet express the truth as it is. Otherwise the exuberant haiku penetrates too far across the fringe of senryu where there is social comment implied. At the risk of being redundant, it may be remarked that in the expression of lively joy there is statement, but without comment.

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[15] Ibid., p.61.

3. Love of Nature and Commonness

The Zen attitude towards nature is seminal to an understanding of haiku. As is evident from the examples given thus far, the Japanese love of nature is intense and without sentimentality. Two currents--Zen and Shinto--imply a kinship among all creatures because of an intuition of shared reality. Every single creature acts according to its nature, doing what it was made to do. This rule extends even to inanimate objects, such as the humble rocks with only the top one-third showing in a Zen monk's garden--a garden which imitates nature's woods, waterfalls and streams so faithfully that to sit in it gives the impression of being in a peaceful spot very remote from any human habitation. The Japanese live surrounded by nature, and very dependent upon it. Their houses are built to hoard the warmth of the sun in winter and the cooling airs in summer. Every morning, in all seasons, the Japanese man rises early and throws open one side of the room to let in the healthful morning air. He crouches on the sill to contemplate his tiny garden, the very puddles of which are his treasures. The blast in winter serves to strengthen him, the sunshine in spring to warm him and the summer air to cool him. His garden is an object of contemplation as much as the flower arrangement and work of art in his <u>tokonoma</u> (the alcove where every inch of precious space is used to best advantage by the simple artistic

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placing of two or three artistic objects). While waiting for his rice he might compose a haiku like the following by Hackett:

> Two flies, so small
> It's a wonder they ever met,
> Are mating in this rose.

One rose with its attendant flies--such are the subjects of his meditation. He feels himself one with nature, and frees himself from likes and dislikes not in the sense of being indifferent, but in the sense of finding meaning in all things. Putting aside the concept of ugliness, unpleasant and disgusting things become interesting and meaningful.[16] In this spirit, a certain eminent university professor in Tokyo finds relaxation in cleaning out drains around his house and even in cleaning his cat's ears. Freedom from creeds, general statements, and ideologies, living close to the mist and rain and letting creatures live in the same way--this is necessary for haiku. As early as the Manyoshu (eighth century) the Japanese love for nature manifests itself:

> In the days of spring the mountain is fair to see;
> In autumn nights the waters are clear.
> Together through the morning clouds fly the cranes;
> In the mists the frogs are loud.[17]

It is difficult for English-speaking peoples to realize how close to nature are the Japanese and how it permeates social

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[16]Blyth, Haiku, I. p.225.

[17]Blyth, Haiku, II, p.ii.

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behaviour. Living in well-built houses constructed to keep out nature, the Western man knows nothing of the majority of Japanese homes which allow nature to enter by every window and every crack--wintry blasts, flower seeds, views of the sky and trees, insects, reptiles, rodents, the odour of the primitive toilet--all of which remind man of his place in the order of nature.[18] The Taoist belief in the unity and harmony of all things, the Shinto animism and the Buddhist doctrine of the transmigration of souls causes deep respect for animals and, indeed, for all beings. For the Japanese all are fellow creatures which must be allowed their own freedom. It is for man to "ask nothing from them, to give them all the freedom and happiness consistent with their own existence",[19] to enjoy them for their beauty and to write without condescension of their habits. Basho is noted for his devotion to nature. Nature was for him what it was for Hopkins, something to be loved and studied with humility. He writes:

Samidare wo
Atsumete hayashi
Mogami gawa

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[18]Although ever-increasing numbers of Japanese in the cities are living in concrete apahto (apartment buildings) the closeness to nature is still closely woven into their culture.

[19]Blyth, Zen, p.408.

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Collecting all
The rains of May
The swift Mogami River.

In Japanese, samidare implies the rain of the long spring rainy season. There are many synonyms for it, and its great connotations conjure up many memories for a native of Japan. At the riverside, though sound is not mentioned, nature is so present that the river is heard and felt as well as seen. Issa shows compassionate irony in his attitude towards a snail in his haiku:

Katatsumori
Sorosoro nobore
Fuji no yama

O snail
Climb Mount Fuji
But slowly, slowly!

The creature is acting according to its nature, doing what it was made to do. Therefore it is exhorted to go slowly while aspiring to the sacred heights. One of Hackett's best haiku is a simple picture of birds acting according to their nature:

Bitter morning:
Sparrows sitting
Without necks.

Sparrows huddled thus are a common sight on a cold day. It is in their nature to keep themselves warm in this way. For Zen believers man and nature are united. The aim of learning is to abolish the division between man and nature and between man and man. Haiku over and over again reflect

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this unity of man with man and of man with nature, this intuition of shared nature and kinship. Since man is in tune with nature, in writing of it the most important things may be left unsaid.

The corollary to love of nature is commonness which may be defined as the love of ordinary, everyday, practical things. Zen is unabashed in speaking of such daily duties as washing, eating, sleeping. A fit subject for haiku and one which comes close to senryu has been "human affairs" (jinji) since at least as early as Basho. "The Japanese have (had) the same sense of the religiousness, the cosmic meaning of daily life, as the ancient Greeks. Passing over the threshold, rising in the morning, going to rest in the evening, entering into manhood, all had their own sacred ritual, their cheerful solemnity."[20] Zen is concerned neither with sin nor with virtuous action. Loving, responsible, free acceptance makes the poet good without being either moral or immoral. One arrives at morality through action; it is not a point of departure as in the West. There are no rules of morality in Zen. Each situation is to be met according to its particular circumstances, in peace, without worry, but with concentrated attention. The continual attitude of acceptance of all events coupled with

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[20]Blyth, History, II, p. 19.

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the deep response given to all creatures generates a great freedom of action. Just as Blake saw macrocosms in microcosms, so the Japanese feel great interest in small things. They live in a country where everyone, merely by climbing a nearby mountain, can obtain a view of the ocean or towering peaks or of innumerable round hills which have seemingly bubbled up from some not-too-ancient pot of boiling lava; yet, perhaps because their living quarters are confined to narrow valleys they love small things. They make a hobby of constructing tiny furniture, and exceedingly small scenes carved in walnut shells or from peach stones. They love to observe the minute things of nature--small plants, insects and fish. They understand the potter's wheel and prize hand-made cups of dark-brown glossy ceramics as much as oil paintings. Household utensils whether of clay, metal or rushes are all artistically made. It is no wonder, then, that the eye of the Japanese haiku poet is accustomed to notice the beauty of everyday things, and to find meaning in everyday actions. On the school stage when the young actor successfully imitates the ordinary action of his father drinking sake, the audience applauds. It is natural that eyes focused to see the intrinsic value of all things, small or great, help the haiku master find meaning in everyday things. "According to Zen, the reason why our quest for some ultimate reality is so difficult is that we

are looking in obscure places for what is out in the broad daylight. Our trouble is not that we haven't thought about it enough, but that we have thought about it entirely too much."[21] Zen has the commonsense to see what is in front of everyone's nose. It does not, like Wordsworth (who, fortunately, did not follow his own advice) try to cast an aura of romance over common everyday things, but simply brings the attention to the object, confident that it will manifest its nature adequately to the sensitive receiver. Zen does not even, like Wordsworth, stretch out to nature. It does not have the vice of self-consciousness, of watching oneself experience things. A poet of Basho's caliber creates in himself a vacuum to draw in all the beauties of nature as well as of ordinary things. The following is by Basho:

Shiodai no
Haguki mo samushi
Uo no tana

In the fish-shop
The gums of the salt bream
Look cold.

Even in things so ordinary and repulsive as fish gums Basho finds poetry. In this haiku there are no values of pretty

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[21]Alan Watts, "Haiku," edited transcript of a talk given over station KPFA-FM in Berkley, California. Now available on an LP record entitled "Haiku" by Musical Engineering Associates, Box 303, Sansalito, California. Quoted by Ross, p. 123.

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or ugly--just the peculiar being of the fish. In the original Japanese, the words shiodai and samushi bring to the ear the faraway clash of waves on the shore. The o and a sounds emphasize the sadness and cold.

In English haiku there are examples of the use of everyday things as subjects. Hackett has written:

> Sweeping into a pan:
> The line of dust
> That defies its edge.

This is an experience of jinji felt by any one who has ever used a broom and dustpan. The line of dust is anthropomorphized and made to defy the dustpan. The number of times the action has to be repeated, the inevitable lack of entire success as the ever-diminishing line never quite completely enters the pan, convey to the sweeper a sense of the age-old continuity of a rhythm of life--the daily sweeping, which, like the daily cooking, must always be begun anew. Hackett understands the value of everyday actions and things, the commonsense of things. Although the average modern Western man lacks this taste for everyday things, it is not unknown to Western writers. Thoreau is a case in point. Describing an Irishman's shanty he writes:

> The roof was the soundest part, though a good deal warped and made brittle by the sun. Doorsill there was none, but a perennial passage for the hens under the doorboard
> . . . . . .
> I built the chimney after my hoeing in the fall, before a fire became necessary for warmth, doing my cooking in the meanwhile

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> out of doors on the ground early in the morning.[22]

Even to the outdoor cooking early in the morning, this reflects Japanese taste for everyday actions and objects. There is meaning for Zen in ordinary objects and actions which, again let it be noted, are presented without comment.

4. Zen and the West

At this point the question might be asked: Can Western man understand Zen, penetrated as he is with Christian teaching? The answer is that Christ's teaching is not incompatible with Zen.

> A university student while visiting Gasan asked him: "Have you ever read the Christian Bible?"
>
> "No, read it to me," said Gasan. The student opened the Bible and read from St. Matthew: "And why take ye thought for raiment? Consider the lilies of the field, how they grow. They toil not, neither do they spin, and yet I say unto you that even Solomon in all his glory was not arrayed like one of these. . . . Take therefore no thought for the morrow, for the morrow shall take thought for the things of itself."
>
> Gasan said: "Whoever uttered those words I consider an enlightened man."
>
> The student continued reading: "Ask and it shall be given you, seek and ye shall find, knock and it shall be opened unto you. For everyone that asketh receiveth, and he that seeketh findeth, and to him that knocketh, it shall be opened."

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[22] Henry S. Canby (ed.), The Works of Thoreau, (Boston: Houghton Mifflin, 1937), p.272-274.

Gasan remarked: "That is excellent. Whoever said that is not far from Buddhahood."[23]

From the mouth of a Zen teacher, Christian teaching is declared to be close to Buddhism. The Asiatic-semitic aspects of Christ's teaching are paradoxical in that Christ is detached and compassionate at the same time. This is excellently illustrated in the incident with the Canaanite woman (Mark 7:24-30) where Jesus shows detachment by at first rebuking her, " . . . it is not fair to take the children's bread and to cast it to the dogs," but shows compassion by later praising her, "because of this answer, go thy way. . . ." The Zen qualities examined above all belong to Christ. Directness is illustrated by the beatitudes "blessed are the poor in spirit . . ." (Matt. 5: 3-12) which are, incidentally, favourite gospel texts in Japan. Christ is in his life intuitive, open to events and, above all, loving, as so many passages in scripture show--that of the Canaanite mentioned already, the good Samaritan parable, his weeping over Jerusalem, his love for Lazarus and Mary Magdalen, to mention a few. Paradox is often used by Christ. "He who finds his life will lose it . . ." (Matt. 11:39). Austerity with its attendant detachment, simplicity and silence are evidenced in Christ's life as an artisan and in his later wandering life. Joy is shown by his attendance at weddings and feasts to such an extent that the Pharisees

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[23] Reps, p.36.

complain that his disciples do not fast. Gusto and earthiness are found in his examples which vividly demand attention. "Do you not realize that whatever enters the mouth passes into the belly and is cast out into the privy?" (Matt. 15:17). Christ, as an Asiatic living in a warm country, lives out-of-doors, close to nature. Many of his examples are drawn from nature. As an artisan he is also aware of his tools, of the things used in everyday life--mustard seeds, money (groats and talents), of sheep herding and wheat sowing, grape raising and wine making. The Old Testament also shows closeness to nature, especially in its hymns of praise, "O every shower and dew, bless ye the Lord;" (Daniel 3:64). Although Christ gives sermons, he detests sermonizing and hypocritical cant which he denounces in the Pharisees just as the Zen monks oppose the Tantrics. Christ is against formalism, as he is against sentimentality, for he does not hesitate to berate the "whitened sepulchres". His Zen Biblical attitudes, although distorted, submerged and overlaid in time with a burden of philosophical thought, are still a part of the European heritage, there for the poet to find. In the examples of English haiku given, there are usually non-haiku elements. Yet, on the whole, enough understanding of Zen is evidenced to lead to the conclusion that haiku composition is not impossible to westerners. The Old and New Testaments are possibly the best bridge to Zen.

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The haiku moment and the conditions for Zen satori as well as for the haiku moment have been examined. Zen and haiku in their many aspects, particularly in their closeness to nature and complete openness to life are not necessarily antipathetic to western life. Although, generally speaking, western culture emphasizes what is molar and massive and eastern culture emphasizes what is molecular and minute, the two cultures are more alike than different and have much to share. Human nature has always reacted to the moments of life when time seems to stand still and other considerations drop away as some ordinary object becomes invested with a peculiar significance. That is to say, the haiku moment is a universal experience.

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CHAPTER IV

THE THREE-LINE FORM

It has been seen that the haiku moment and the Zen qualities of haiku have been experienced and expressed in English. It remains to examine, first in Japanese and then in English, the forms and techniques used by poets who have written successful haiku. These techniques to a certain extent will be seen to correspond to the Zen qualities examined in the previous chapter. To commonness corresponds the diction; to the love of nature corresponds the use of the season word. These will be examined in subsequent chapters. To directness and austerity corresponds the brevity of the three-line form which will be investigated in this chapter under three headings: the seventeen syllables, the division into five-seven-five and the methods of achieving brevity and concision. The possibilities of four- and two-line forms will be investigated through an examination of various translations of famous haiku. In this study of technique, the criterion of judgment will be the suitability of the form to what it is expressing.

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1. The Seventeen Syllables

In Japanese, seventeen syllables is the ideal number for haiku. According to Yasuda, "the intent of all haiku and the discipline of the form"[1] is to render the haiku moment, to express the "ah-ness". By physical necessity, the duration of the state of "ah-ness" is the length of a breath. The moment of union, of "ah-ness", of intuition and concentration of the mind lasts one breath,

> for as the poet exhales, that in itself draws the haiku moment to its close, and his vision is completed. Consequently, to form the experience, the length of the line for a haiku thought must have the same length as a breath's length . . .[2]

By the one-breath poem "the true image of beauty . . . as it was experienced by the poet"[3] is re-created in the mind of the reader. A haiku by Buson quoted above illustrates this:

Botan chitte
Uchikasanarinu
Nisanpen

The peony has fallen
A few scattered petals
Lie one on another.

The suddenness of the action of the falling petals is echoed in the brevity of the one-breath, four-word Japanese poem. Blyth, among others, also regards seventeen syllables as the

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[1] Yasuda, p.31.

[2] Ibid.

[3] Ibid., p.34.

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desired length for "one emission of breath, one exhalation of soul."[4] The one-breath poem recreates in the mind of the reader the insight into the beauty of nature and the aesthetic pleasure of the haiku moment.

The number of syllables to express a breath-length haiku in English need not necessarily be the same as in Japanese. Indeed, it must be stressed that the two languages are very different, English having a widely varying accentual weight, both within the word and within the sentence pattern, Japanese in its polysyllabic words being almost without accent.

> There is no strong stress in Japanese, the syllables of a word being about equally stressed. Yokohama is pronounced Yókóhámá, not Yokohama. A certain amount of stress falls on long vowels, as well as on vowels followed by double consonants. Within the sentence, case particles, or postpositions, are specially stressed, which gives the Japanese sentence a rhythm completely foreign to western ears, but not too unlike that which schoolboys erroneously impart to Latin when they recite paradigms (murús, muri, muro, etc., instead of múrus, múri, múro).[5]

According to Mario Pei, Japanese is spoken much more quickly than English, averaging three hundred and ten syllables a minute to the English two hundred and twenty.[6] Yet,

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[4]Blyth, History II, p.350.

[5]Mario Pei, The Story of Language, (Philadelphia and New York: Lippincott, 1949), p.379.

[6]Ibid., p.109.

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different as English is from Japanese, Yasuda has given the following examples to show that a breath-length of poetry in English is about seventeen syllables:

> Once when the snow of the year was beginning to fall,
> We stopped by a mountain pasture to say, "whose colt?"
>
> It was many and many a year ago
> In a kingdom by the sea.[7]

The first quotation, containing twenty-five syllables, is much longer than a breath. The second, of eighteen syllables, can be read easily in one breath. Other instances demonstrate that in English as well as in Japanese, depending on the diction, about seventeen syllables is the usual number which can be read in one breath. Nevertheless it is important to remember that the syllables of the English language are of varying length and difficulty of pronunciation. This has been illustrated by Henderson who quotes contrasting five-syllable phrases of Pope: "some huge stones, vast, white . . ." and "a little pebble".[8] It has also been shown by Blyth who has contrived a verse to demonstrate how very long seventeen syllables can be in English.

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[7]Yasuda, p.34.

[8]Harold G. Henderson, Haiku in English, (Rutland, Vermont: Tuttle, 1967), p.31. (Hereinafter referred to as English).

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In a potato
Those groans whose forced prayers change nought,
Can never occur.[9]

English monosyllables can be very difficult to pronounce, as the Renaissance writer Campion recognized when he wrote, "our English monosyllables enforce many breathings which no doubt greatly lengthen a verse."[10] Yet, the attempt to Latinize English has never been completely successful among poets who recognize and love the power of the Anglo-Saxon inheritance. The abundance of monosyllables in English in contrast to the numerous polysyllabic words in Japanese makes for a larger word-count in English haiku. Whereas the average Japanese haiku contains only five or six words, the average English haiku runs to twelve or thirteen, omitting articles. Yet Yasuda, Blyth and Henderson seem to agree with Hackett that the seventeen syllable count should be used if possible, although it cannot be strictly adhered to. A solution to the difficulty of overly long English haiku would be to use an approximation of the Japanese method of counting syllables. The Japanese syllabication is explained by Henderson:[11] long vowels are written as two units as in shōshō, which is not two syllables but four, sho-o-sho-o;

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[9]Blyth, History II, p.350.

[10]Hyder Rollins and Herschel Baker, The Renaissance in England, (Boston: D.C. Heath, 1954), p.656.

[11]Henderson, English, p.14-15.

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nasal n is counted as a separate syllable; a doubled consonant, as it always entails a pause similar to that in the English "rat-tail", is counted two, for example, in Japanese Nippon is written as four syllables, Ni-p-po-n; there are no diphthongs in Japanese, for example, haiku is three syllables, ha-i-ku. There is no strictly logical reason for these rules. As in all languages, the rules simply exist.

If a Japanese student were asked to memorize Hackett's sparrow poem,

Bitter morning:
Sparrows sitting
Without necks.

he might write it for his own convenience in the Japanese phonetic alphabet. In that case it would be expanded to

Bi-ta mo-o-ni-n-gu
Su-pa-ro-o-zu shi-chi-n-gu
U-i-zu-a-u-to ne-ki-su.

By reading this very quickly, the student would approximate the English original. Thus, even short English haiku are overly long according to Japanese standards. Naturally, it would be impossible to attempt total use of the Japanese method of counting syllables in English, but writers of English haiku would do well to keep in mind the extreme brevity of the Japanese form. In view of this, it is suggested that at least English consonant clusters and long accented vowels be counted as two syllables. Punctuation, if

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any, should also be included in the syllable count. If the English long vowels and slowing consonants, such as the pl and ow in plow, were counted as two syllables each, as they are in Japanese, there could be little doubt that seventeen syllables is the best length for English haiku.

2. Five-Seven-Five

The arrangement of the seventeen syllables into three lines of five-seven-five gives proportion and symmetry. As has been noted, the haiku moment is an instant of unity and harmony with nature. This, writes Yasuda, requires to be expressed in a "unified, well-ordered whole corresponding with the insight."[12] Just as the intuition produces understanding of proportions and values, so its expression should be balanced and harmonious. There are usually three elements in any haiku, one for each line, telling the where, the when and the what of the haiku moment. The classic example is by Basho:

Kare eda ni
Karasu no tomari keri
Aki no kure

On a leafless bough
A crow is perched--
The autumn dusk.

In line one the place is located, in line two the object in nature is identified and in line three the season is

[12]Yasuda, p.62.

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introduced. The balance and symmetry of short-long-short in this poem are suited to its intensity. In each haiku there is a special pause or turning either after the fifth or after the twelfth syllable, which is not so much a thought-pause as a sense-pause dictated by aesthetic necessity, perhaps reflecting the asymmetry of nature's artistry, as the odd number of lines and syllables in each line does. In the crow poem, the pause comes after the second line; in the frog poem it is after the fifth syllable. The turning reinforces the necessity of the five-seven-five arrangement.

According to Penny Scribner[13], the five-seven-five form illustrates four artistic principles: balance, in the grouping of two shorter lines against a longer; repetition, in the five-syllable lines; variety, or artistic asymmetry, by the inclusion of the seven-syllables line; and unity, in the neat, compact poem which calls for precision and purposefulness. Hence, in Japanese, the five-seven-five arrangement is the most usual and the most suitable, although there are exceptions.

The observations made concerning the balance and symmetry, the three elements and the turning of Japanese haiku may apply also to English. It should be noted that there is a general tradition in English verse which runs

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[13]Penny Scribner, "Haiku Poetry," Arts and Activities: The Teacher's Arts and Crafts Guide, (Sept., 1967), pp.46-49.

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strongly contrary to the haiku form; nevertheless the remarks about five-seven-five do apply to successful English haiku such as Hackett's sparrow poem. If syllables are counted in English in the way recommended earlier, there is no reason why the five-seven-five arrangement should not be suitable to English haiku as well as Japanese, keeping in mind that approximate equivalence may often be sufficient.

3. How Brevity is Achieved

"Pregnancy and suggestiveness, brevity and ellipsis are the soul and life of a haiku."[14] Brevity in Japanese haiku depends upon three things: the structure of the language, confinement to a moment and the place of haiku in a continuing body of tradition. The structure of the language permits much compression because pronouns are seldom used and verbs are often employed in the brief infinitive form. When expanded, as they may be in many ways, they acquire great richness, as Yamagiwa explains:

> . . . the forms sumeri, sumitari, suminu, sumiki and sumikeri, all based on the verb sumu, to live , may each be rendered in the past suffix, as in sumitarikeru or sumerishi. With such a system of inflections, it is easily possible to compose an entire five- or seven-syllable line with a form based on a single verb.[15]

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[14]Miyamori, p.7.

[15]Joseph K. Yamagiwa, "Literature and Japanese Culture," J. W. Hall and R. K. Beardsly, Twelve Doors to Japan, (New York: McGraw-Hill, 1965), p.65.

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These numerous inflected suffixes, he continues, "express extremely subtle distinctions of mood." It is the richness of inflection which allows Japanese haiku to contain only four or five words, as contrasted with English haiku which usually include eleven or twelve. Adjectives in Japanese are capable of being used in an elliptical form as prefixes attached to the nouns they modify, as has been noted in the case of furui (old) which becomes furu when attached to ike (pond). The equivalent of the English articles a and the does not exist in Japanese. Nouns are seldom differentiated as singular or plural. Particles are brief postpositions indicating case which, when used in haiku, may impart strong emotional meaning. The many homonyms provide an echoing depth of meaning unknown in European languages.

The problem of the English haiku poet is how to achieve brevity harmoniously with the effects, devices and elements of the English language. Yasuda recommends the use of unaccented syllables, liquid sounds and polysyllabic words to counteract the differences in language.[16] English too can be elliptical, punctuation often replacing parts of speech, as in the sparrow poem, "Bitter morning:" where the semicolon has a meaning which would probably be expressed by ya in Japanese, as will be seen later. Unfortunately, however, there is a growing tendency on the part of poor

[16]Yasuda, p.65.

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craftsmen to use unnatural ellipsis in English. Even Kenneth Yasuda is not free from this fault. His translation of the crow poem is an example:

> On a withered bough
> A crow alone is perching
> Autumn evening now.

For the sake of rhyme he uses the unnatural ellipsis of the last line.

Haiku also achieves brevity by confining itself to the expression of the haiku moment, thus, according to Scribner,[17] embodying the artistic principle of dominance which sets a mood and repudiates all words which do not contribute to the purpose. English haiku poets would do well to pay the greatest attention to this principle, taking care to have each word contribute its full share to the meaning while pruning away any which do not aid in the expression of the flash of insight. Tadao Ichiki, speaking of the essential brevity of haiku says:

> . . . ellipsis is an important element of haiku. The pause or the gap involved . . . may perhaps be likened to + and - in electricity separated by a gap. The "spark" jumps the gap between the two apparently different or unrelated ideas, and makes a connection. The mind must make a leap.[18]

The ellipsis is, then, not only a matter of form, but a meaningful force as Blake's short poems illustrate in English.

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[17]Scribner, p.46.

[18]Quoted by Henderson, English, p.65.

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Earl Miner, defending brief forms of poetry remarks that the Japanese (who are willing to sit through dramas which last for days) have received poetic satisfaction from short poems since pre-historic times. He accounts for this partly by the fact that a good haiku sits securely in the whole body of poetic tradition. "Japanese poetry is a continuing body of tradition, conventions, and assumptions between poets and readers unlike anything in western poetry."[19] However, the actual techniques of imagery, verbal and syntactical dexterity and use of literary allusion are not essentially different from western use. The difference is in the degree of concentration rather than in the actual techniques. With time, a similar tradition of concentration could grow up in English.

4. An Examination of Two- and Four-Line Haiku

Some haiku translators, especially early ones, have used two-, four- or even one-line forms.

> Collecting all the rains of May,
> How swiftly flows the Mogami!
> --Miyamori.

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[19]Earl Miner, "The Techniques of Japanese Poetry," The Hudson Review, VIII, (Fall, 1955), p.352.

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How swiftly move
The June rains
Brought together
In the Mogami River!
--S. H. Wainright.

With all the waters of the season's rain
The Mogami doth rush into the main.
--S. Nishimura.

Of the three, the first is the best, yet the "how" is a comment. The second is too clever with its concept of the rains moving. The third lacks the haiku spirit of immediacy. A comparison of these with Blyth's translation shows his to be superior.

Collecting all
The rains of May
The swift Mogami River.

No statement is needed, nor even a principal verb. The poem has the power of resonance given strength by its concision. Of the recent translators, few recommend quatrains for haiku. But Nobuyuki Yuasa who translated several of Basho's travel diaries in 1966, uses four-line stanzas, giving three reasons for his choice. "First, the language of haiku . . . is based on colloquialism, and in my opinion, the closest approximation of natural conversational rhythm can be achieved in English by a four-line stanza rather than a constrained three-line stanza." In other words, the four-line stanza gives the desired colloquial conversational rhythm. He continues. "Second, even in the lifetime of Basho, hokku . . . was given a special place in

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the series and treated half-independently, and in my opinion a three line stanza does not carry adequate dignity and weight. . . ." This is, in effect, the chief criticism of haiku in English--that is, that it is too light, too brief. It is the work of English poets to overcome this fault. Perhaps Yuasa has the solution. He continues: "Finally, I had before me the task of translating a great number of poems mixed with prose, and I found it impossible to use three-line form consistently."[20] Most haiku writers in English agree that it is difficult to use the three-line form consistently. This does not mean that it is not to be regarded as the recommended ideal. Yuasa's translations are interesting to examine:

Furu ike ya
Kawazu tobikomu
Mizu no oto

Breaking the silence
Of an ancient pond
A frog jumped into water--
A deep resonance.

Apart from the fact that "a deep resonance" is not the meaning of mizu no oto, and the original does not mention the silence, this dignified translation does not faithfully convey the lightness of sound of the original. It is rewarding to compare translations by Blyth and Yuasa:

Nothing intimates,
In the voice of the cicada,
How soon it will die.

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[20] Yuasa, p.48-49.

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Hardly a hint
Of their early death
Cicadas singing
In the trees.

Yuasa's use of strong Anglo Saxon words, notably "hint", is not to be disparaged, but the Latinate polysyllabic "intimates" of Blyth's translation is even better in this case, given the demands of haiku. Here again Yuasa has added something--the phrase "in the trees" does not appear in the original. Other examples of familiar haiku translated by Yuasa are:

The moment you open
Your mouth to speak,
The autumn wind stirs
And chills your lips.

This is verbose enough to constitute two breath-lengths of poetry.

The ancient poet
Who pitied monkeys for their cries,
What would he say, if he saw
This child crying in the autumn wind?

In a commendable effort to convey the full meaning, Yuasa's translations comment more than the originals and add much not found in them. In a translation, this is understandable. However, its consistent use does a disservice to English haiku. The meaning of the monkey haiku is rendered clearly, but this version does not successfully convey a haiku moment.

Samidare wo
Atsumete hayashi
Mogami gawa

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Gathering all the rains
Of May,
The River Mogami rushes down
In one violent stream.

The break after "rains" gives an unwarrented emphasis to line two. The gentle impact of samidare (May rains) would probably be better communicated by a three-line arrangement:

Gathering all the rains of May
The River Mogami rushes down
In one violent stream.

Nevertheless, the redundant last line makes the poem too long for haiku.

It has been alleged that the three-line stanza is foreign to English poetic expression. Yet the tradition in British poetry goes back at least as far as the famous poem by Herrick on Julia's clothes, and in Wallace Stevens' collected poems there are no less than one thousand two hundred and forty-five three-line stanzas. An examination of a recently published volume of verse[21] discloses that thirty-four other poets made use of the three-line form. While not a startling figure in view of the total number of poets, it demonstrates that there is some precedent for the use of three-line stanzas. It is perhaps true that the quatrain sounds more familiar to the English ear. Yet it would seem that the austere three-line stanza may provide a freshness

[21]Untermeyer, Louis (comp.), Modern American Poetry and Modern British Poetry, (New York: Harcourt Brace, 1950).

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and significance scarcely found today in the quatrain used for haiku. Henderson agrees that there is a growing tendency to approximate the three-line, five-seven-five form, but no experienced poet or editor holds to it strictly.[22] The form is the handmaid of the poem, not vice-versa. An examination of two- and three-line verse forms would seem to indicate that the three-line form is generally the most suitable for haiku, as the following examples by Yasuda may illustrate:

The lizard flicks over
The undulating ripples
Of sunlit clover.

The choice of the polysyllabic "undulating" and the short-syllabled "sunlit" is particularly effective.

Moving in one big sway
The flowering winter peony
Scatters bright and gay.

Reminiscent of Buson's famous peony poem, this is also effective word-painting.

A crimson dragonfly,
As it lights, sways together
With a leaf of rye.

The choice of the disyllabic "crimson" and trisyllabics "dragonfly" and "together", as well as such short-vowelled words as "lights" and "leaf" is particularly fortunate.

The three-line poem in the form of seventeen syllables, five-seven-five arrangement, and techniques for

[22] Henderson, English, p.29.

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achieving brevity have been examined. The seventeen syllables provide the breath-long expression needed to represent the haiku moment. The five-seven-five grouping supplies artistic proportion, symmetry and asymmetry. It has been noted that the conditions and techniques for attaining brevity in the Japanese haiku are not inconsistent with similar conditions and techniques in English. Finally, the possibilities of the couplet and the quatrain as forms for haiku have been examined, and generally the three-line form has been seen to have advantages over the other forms. Perhaps Blyth presents the solution most suitable to the present stage in the evolution of English haiku:

> The haiku form is thus a simple and yet deeply "natural" form, compared to the sonnet, blank verse, and the other borrowed forms of verse in English. The ideal, that is, the occasionally attainable haiku form in English, would perhaps be three short lines, the second a little longer than the other two;[23]

The method of achieving the ideal line length might well be to count haiku syllables in English in a manner similar to the Japanese. At least an awareness of the Japanese method is valuable in encouraging greater flexibility in the writing of English haiku. Considering what has been said of the haiku form, it would seem therefore that the direct, austere, three-line form of Japanese haiku is also the most suitable form for English haiku.

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[23] Blyth, History, II, p.351.

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CHAPTER V

THE SEASON WORD

An integral element of most haiku is the season word which is related to the Zen interest in nature. A brief history of the season word, an examination of its meaning and use and a survey of the chief season subjects used in Japanese and English haiku will be considered in relation to haiku. Suggestions for further possible season topics for English haiku as well as an investigation of the relationship of the season word to tone and a brief discussion of the phenomenen of the "death poem" conclude the chapter.

1. History of the Season Word

The season word is a brief reference, direct or indirect, to one of the seasons. The contents of Japanese books of poetry are usually divided according to the season, with New Year's as a fifth season added to the traditional four.

The history of the season word in Japanese poetry is long, although the poems of the Manyoshu (eighth century) are

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not classified according to season. In 922 for the first time, the seasonal division of poems was made in the Kokinshu. This proved to be an enduring method of classifying poetry, and the season word is a seldom-overlooked part of waka. For Basho the season word is the most important element in haiku since it provides a vehicle for situating an intuition. By concentrating seriously on natural objects he finds them to be microcosms reflecting the macrocosm of their natural seasonal background. In this century Hekigodo and others advocating freer haiku moved towards dropping the season word as well as the five-seven-five form. However, an examination of haiku which contain no definite season word reveals that the total effect still indicates a particular season.

Ippon-bashi wo
Kodomo ga kuru
Inu ga kuru asa

With morning comes
A child, then a dog
Across the log bridge.
--Seisensui.

This indicates summer, as the Japanese syntax shows quite clearly in a more literal translation--"the kind of morning which brings a child and dog over the single-log bridge."

Yama wa hito no
Sumu kemuri hitosugi no
Aoi sora.

A line of smoke rising
Someone is living there in the mountains,--
The blue sky.

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The total effect of this haiku also by Seisansui, indicates autumn because of the conjunction of the blue sky, signalling fine weather, with the smoke which is the sign of a warming fire. Ippekiro, another modern, pays no attention to the season word, which, if it is present, is not central. His point of view is different from that of earlier haiku writers.

Omoikiri hashitte
Wakaba no yami e
Haitte me mitai.

I feel like rushing
Into the darkness
Of the young leaves.

The central emotion of this poem is the great rushing desire. The young leaves, although meaningful in that they seem to echo the youthfulness of the speaker, are yet peripheral. On the whole, however, the modern response to the attempt to drop the season word suggests the conviction that such freedom would destroy haiku. Yasuda asserts that there should at least be a seasonal feeling, where a specific seasonal word would be lifelessly conventional.[1]

2. Meaning and Use of the Season Word

The season word provides a brief reference to the time of the year and suggests a whole background of imagery which greatly broadens the scope of the poem. Peter Beilenson states that the season word

[1]Yasuda, Haiku, p.176.

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> is a short-cut, costing the poet only one or two syllables, whereby the reader can immediately comprehend the weather, the foliage, the bird and insect life, and the motions traditional to the season--factors . . . important in the poem.[2]

The season word may be one of two important elements in a good haiku which usually requires the juxtaposition of two concepts. In Basho's crow poem the whole background of the autumn evening is a general setting for the instant in time when the crow on the withered branch is perceived. According to Donald Keene, there must be a spark which leaps from one image to the other;[3] otherwise the poem is not a haiku but mere statement of fact, and poetry deals not with facts, but with relationships. The mention of the season is sometimes explicit as in the crow poem where the word autumn appears, sometimes implicit as in the frog poem where the presence of the frog implies that it is spring. Sometimes the season is not mentioned in one particular word, but in the pervasive feeling of the whole poem, as in the autumn haiku by Seisensui quoted above:

> A line of smoke rising
> Someone is living there in the mountains,--
> The blue sky.

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[2]Peter Beilenson, Japanese Haiku, (Mount Vernon, New York: Peter Pauper Press, 1956), p.3.

[3]Donald Keene, Japanese Literature: An Introduction for Western Readers, (New York: Grove Press, 1955), p.40.

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Certain season words have quite absolute connotations. Any other use of them jars and frustrates. An example known even to children is soyo kaze (soft breeze) which may only be used in reference to spring, never to summer or autumn.

3. The New Year Season, Spring and Summer

New Year's is the most solemn religious festival in Japan. All debts are paid, borrowed things returned, the house completely cleaned and decorated. The father blesses the assembled family, everyone receives new chopsticks and new clothing, all go to the temple at midnight to pray while the bell is rung one hundred and eight times to purify from the heart the one hundred and eight kinds of sin. The next morning at a special wine-drinking congratulatory ceremony, everyone in the family becomes one year older. According to Blyth, the mood of the day is that all things are new and fresh while remaining the same. New Year's morning is not only the morning of the day but the morning of the whole year. All things being renewed, man also is capable of reforming himself. Since the Japanese followed the old lunar calendar until quite recently, all their customs are in harmony with its pattern. New Year's occurred about the time which corresponds to February the first. By then spring is making itself felt. Plum blossoms appear in sheltered

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spots and there is more sunshine.[4] The word ganjitsu, New Year's day, is the most important season word, bringing with it, perhaps, connotations even deeper than the word Christmas in the West. Poems are also written about such things as the first dream, first water, first load, first sky of the New Year.

The Los Altos Writers have some haiku about Christmas, placed, naturally, in the winter section of their book.

Christmas melts slowly
in a home filled with children--
there, love is solid.
--Shieman[5]

It would seem that there is too much philosophical statement in this poem. The last line is redundant, since the concept is understood from the first two lines. There is no clear image to focus the haiku moment.

The tree seems lifeless
yet the mistletoe prospers--
a kiss for Christmas?
--Chenoweth.

Rather resembling a syllogism, this seems to reflect preoccupation with material things and too much self-interest. Christmas should be such a happy feast that no tree could

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[4]Blyth, Haiku, II, p.2.

[5]Los Altos Writers Roundtable, Borrowed Water: A Book of American Haiku, (Rutland, Vermont: Tuttle, 1966), p.89. (Hereinafter, all English haiku except those by Hackett are from this volume, unless otherwise indicated).

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seem lifeless; nor should anyone need to ask for a kiss for Christmas.

As yet, Christmas as a subject for haiku has scarcely been investigated. Yet it is foreseeable that if haiku in English becomes widespread, Christmas might be the fifth season of the West, as, indeed, the word "Christmastide" implies. Like the Japanese New Year, Christmas also, with its preparatory liturgical season of Advent which begins the new Church year and its celebration of a birth, signifies a new beginning, a new dawning of hope. A rich mine of religious and natural imagery with connotations echoing back through the early Renaissance laudari and Francis of Assisi, through the prophets to the Old Testament accounts of creation and the fall is yet to be used to advantage by western writers. Apart from these, the many household customs and articles used at Christmas--bells, trees, candles, carols--have great allusive potentiality. It would seem that the traditional aspects of Christmas are more suitable for haiku than the modern commercialized abuses of the sacred season would infer.

As a season spring shares with New Year's and Christmas the mood of newness, but with more emphasis on the returning warmth. Birds and blossoms are the favourite subjects. Spring is the season of bird-song, especially that of the uguisu (Japanese bush-warbler) which, like the

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plum blossom, is one of the first signs of spring. People who live in centrally heated homes cannot imagine the joy evoked by these signs of spring. The plum blossom is frail and delicate in appearance, yet it blooms while the weather is still cold.[6] Since the time of Sugawara no Michizane, a renowned political exile who wrote a well-known poem about it, the plum tree has been associated with nostalgia for home. The range and variety of haiku about cherry blossoms are amazing. The word "flower" used by itself means cherry blossom. The camellia is another early spring flower. The blooms are red or white, resembling wild roses, the leaves glossy and dark, the branches beautifully shaped for flower arranging. The white blooms are especially dramatic against the green leaves.[7] Other subjects are the long day, warmth, tranquillity, the light of spring, spring snow, the hazy moon, the soft breeze, spring rain, remaining snow, snow melting, spring rivers, Ise shrine, the doll festival, shell gathering, tilling, planting, silkworms, tea-picking, cats in love, frogs, butterflies, azaleas and rape-flowers. Of the English haiku mentioned in the spring section of Borrowed Water, fourteen contain the word "spring" directly. As in the Japanese haiku, blossoms are a favourite topic, but apricot rather than plum or cherry are chosen. Nesting birds

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[6]Blyth, Haiku, II, p.30.

[7]Ibid.

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are emphasized rather than singing birds, and seedlings in garden plots and butterflies are also popular. The whole perspective seems to be that of nature in cultivated suburbia rather than nature untamed as in Japan.

The potentialities of spring as a subject for English haiku are unlimited. The joyous season of Eastertide with its emphasis on rebirth, the going down into the waters of Baptism, the old theme of Christ's harrowing of hell, the preparatory seasons of Septuagesima and Lent which echo once again the notion of creation, the forty days until Ascension day--all are so rich in association that Japanese Christians have been quick to publish haiku on these subjects in their newspapers. The rich variety of flora and fauna, climactic conditions, planting customs and holidays in the widespread areas of the English-speaking world provides an infinite fund of topics for future haiku. It is foreseeable that each district may have its local haiku with explanatory notes for the uninitiated. Spring, as a beautiful season in any country, does not fail to add its quota of material for haiku. Ottawa, Canada, for example, offers its tulips.

If the dominant mood of spring is renewal, that of summer is perhaps the power of the elements. Favourite summer subjects are the heat of the day, the cool of the evening, rain, the fields and mountains, the cuckoo, the peony and summer insects. Great poetry is found in the

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simple elemental contrast of heat and cool. The heavy monotonous rain is considered to produce change in all things, even the hearts of men. The vastness of still summer fields and mountains has an overarching quality which foreshadows infinity and eternity. The cuckoo is a perfect subject for haiku as its Japanese name hototogisu contains five musical syllables. Slightly smaller than a pigeon, it arrives deep in the mountains of Japan in early summer, with its blood-red mouth and melancholy note sung while flying at night. The peony is a proud flower, the glory of man and nature. Fireflies and cicadas are subjects for poetry in many lands, but the humorous and compassionate Zen treatment of fleas, lice, flies and mosquitoes is peculiar to Japan.[8] Other subjects are billowing clouds, summer storms, burning sunshine, fans, the midday nap, the song of the planters and parasols.

English haiku containing summer season words contain a great variety of subjects. The word "summer" itself does not appear as often as spring. Summer flowers are popular, but no bloom in particular seems to embody the season. The moon, forest fires, insects, gulls and grain are mentioned. Such human things as the ice truck, lawnmowers, garden hoses, and picnics give a western flavour.

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[8]Blyth, Haiku, III, p.2.

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The possibilities of summer in the northern sections of the English-speaking world have scarcely been looked into. In Canada, artists such as the Group of Seven have painted objects of nature with haiku-like concentration. The local colour in their works might prove to be a source of fresh insight for haiku poets. In the liturgical cycle, the colourful feasts of Pentecost and Corpus Christi fall in the summer. These, as well as the sights and sounds of the city in summer, the fish of the fresh-water lakes, the hardy animals of the conifer forests, the northern lights, the cold night air and the taste and feel of spring-fed lake water, all suggest further topics for haiku. The nightingale of England, in addition to a seasonal element would bring to haiku a rich classical allusion.

3. Autumn and Winter

Autumn as well as summer offers its quota of natural symbols. Both Japanese and English haiku share the autumn moon and falling leaves as their chief season words of autumn. In Japanese poetry "moon" alone refers to the autumn moon. According to Blyth, "the fall of the year is not merely the fall of the leaves but the fall of the vital powers in all natural things, including man."[9] The autumn wind brings the

[9] Ibid., p.324.

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thought of death with it.[10] Scarecrows, formerly a peculiarly Japanese subject, are now being written about in America. The song of insects is a very popular subject. The Japanese claim that on autumn nights the insect orchestra has as many as twelve different instruments, a fact which testifies to the acute training of the Japanese ear. The chrysanthemum, of which there are many varieties, is the outstanding autumn flower as well as being the symbol of the imperial family. Other subjects are the cold lengthened night, the milky way, the feast of All Souls, the festival of the weaver, lanterns, fireworks, the charcoal kiln, visiting graves, the bon (All Souls) dance, the fulling block, gleaning, wrestling, medicinal roots, gourds, persimmons, apples and vines.

English haiku in addition stress the departure of birds. The note of sadness is mitigated in western poetry by the aura of Thanksgiving. Autumn plenty, pumpkins, doves, crickets and logs for the fireplace--all reflect the more joyful, prosperous atmosphere to be expected in poetry written by the affluent society of a young culture.

South-bound roaring past
splintering the night with sound--
listen! a cricket.
--Rutherford.

In the midst of the deafening sound of a fast train, the clear cry of a cricket can be heard. Heedless prosperity and

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[10] Ibid.

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cheerfulness are juxtaposed in a haiku which properly expresses the insight of a modern person.

Further suggested topics for English haiku might be Indian summer with all its vivid colours, the gold and black of the prairie fields, flaming maples, geese, the whirr of pheasants, the opening of school with its accompanying smells of varnish, wax and new books and, in the liturgical cycle, the feasts of Christ the King, All Saints and the feast the west shares with Japan in autumn--All Souls. The Hallowe'en festivities of the occident bear a resemblance to the bon (All Souls) dances of Japan. Although early autumn is cheerful, as the season wears on towards winter, the thought of death becomes more pressing.

Winter is not quite so much the season of death as might be thought, for it is permeated with the hope that spring is coming, rather in the spirit of Shelley's "O, Wind,/ If Winter comes, can Spring be far behind?" As might be expected, snow is the favourite season-word for winter in both Japanese and English haiku. Winter is the season of the much-feared "great cold" which is not only a physical cold but a psychological numbness often connected with fear and loneliness.[11] According to Blyth,

> snow in winter corresponds in its range of significance and variety of treatment to the cherry blossoms of spring, the hototogisu in

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[11] Blyth, Haiku, IV, p.164.

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> summer, the moon in autumn. Fields and mountains, when the trees are leafless and thickets are a wild tangle of browns and greys, have a poetic meaning that the green of the other seasons does not know.[12]

Comparatively few haiku are written about winter animals; of the plants, fallen leaves are best handled. Other subjects are the depth of winter, the god-less month (that is, October, when the gods are meeting in Izumo), the withered moor, the dried-up waterfall, bowl-beating (a religious begging ceremony), failing strength, charcoal fire, banked fire, kotatsu (fire under a blanket-covered table), socks drying, the old calendar, mochi-makers (makers of festive rice-cakes).

These subjects lean heavily towards human affairs. In English winter haiku too, menus (often including hot soup, wine or grape jelly), mention of furniture (clocks, rocking-horses, vases), show the indoor orientation of the people, but with great cultural difference of emphasis.

> All New England
> in a glass of wild grape jelly
> and a clambake.
> --Chenoweth

This was included in the miscellaneous section and indeed it is difficult to classify for it has two words indicating different seasons--clambake for summer and jelly for autumn.

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[12] Ibid.

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Twin pomegranates
for my ancient bronze pitcher--
how cross the jays are.
--Paten.

Included in the winter section of Borrowed Water, this depicts a warm southern winter far from the numbing misery of Tokyo's "great cold". English haiku can, however, show insight into harsh nature.

The cold winter wind
writes its messages in shivers
on the drifting snow.
--Tashjian.

This description of hard-packed snow sculptured into ridges or "shivers" by a biting wind gives evidence of a keen eye for nature in the author.

Suggested material for further English haiku might include such things as continental winter blizzards, the sound of snow crunching underfoot, the stroking of skates on ice, mufflers on children, ski tracks and bird tracks in the snow, icicles, stark trees and evergreens, the warmth, colour and sound of an open fireplace, shovelling snow and sprinkling ashes. The dominant mood of English winter haiku should perhaps be the joy of struggling and winning over the harsh but attractive rigours of nature in the north.

4. Tone

Whether it indicates New Year's, Christmas, spring, summer, autumn or winter, the season word is perhaps most

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important for the contribution it makes to tone. As has been indicated, certain words produce a built-in response. In the hands of a poor versifier this is dangerous, but, like the formulae of the Anglo-Saxon and other European minstrels, in the hands of a good poet these words work magic. Plum blossoms or beasts of battle--both evoke a reaction in the accustomed hearer and both contribute to tone.

There are also certain technical terms applied to haiku which are related to tone and style. In addition to wabi and sabi which have been mentioned in Chapter III in connection with the concept of loneliness, Blyth names yugen, ushin, shiori, hosomi, and shibumi. It was seen that although wabi refers to the beauty of old, worn things, and sabi is also something given by time, sabi is not found in the subject of the verse but in the flavour of it. As for the other terms, at the outset it must be stated that they deserve a much fuller treatment than it is possible to give themin this work, and that they are extremely difficult to explain. They are best understood by the senses, using analogies from painting and design. All are related to the central concept that the Absolute is found in nature. When western man sees a beautiful scene he may praise God the Creator, or his immensity and omnipotence. The Japanese see nature as a reflection of God, as containing the

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Absolute. Their nature worship even influences their ethical judgments, causing them to use the naturally beautiful rather than the just as a criterion of good. Yet perfection in art is not to be expected, because perfection in a man-made work is a challenge to the almighty power, a mockery of the gods. That is why an artist who worked at the great shrine of Nikko deliberately included a blemish in his work as an admission of human weakness.

With these preliminary remarks in mind, yugen may be stated to imply religious mystery, profundity, subtlety and asceticism. Perhaps the closest English equivalent is the numinous which is defined as "that element in the religious object (the holy) and in religious feeling (consciousness of the holy) which is characteristic of all vital religion, moral or non-moral; the awe and awe-inspiring quality associated with religion and deity." (Webster's Dictionary, Unabridged). It is expressed in art, especially in the Noh drama, by an effortless artistry which is achieved when the essence, the core of the action or thing to be expressed is reached, and the consequent expression, as a result, reflects the deepest, most profound meaning. The more the art of haiku or Noh is mastered, the greater the liklihood of expressing yugen; likewise, the more an experiencer understands the art, the greater the possibility of experiencing yugen in a work of art.

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The numinous, the yugen in poetry provides ushin which may refer to the feelings of the poet in which case it may be translated as sincerity, or it may refer to the poem in which case it might be translated transcendental beauty. Perhaps the closest word in English is sincerity as used in criticism to indicate a work which is not sentimental and which makes no false pretences or undue claims for itself. Again, forthrightness might be the word. Shiori may come from shioreru to wither, to droop, or from shioru to bend. In any case, it is generally used to describe small, delicate things having a certain pitiful charm like the attraction of violets and anonymous field flowers. It seems to imply restraint in the use of poetic diction and devices as well as choice of imagery. Unpretentiousness is perhaps the best equivalent English word. Hosomi, slenderness, or spareness which is an aid to the attainment of yugen, seems to be applied to thought and diction. An equivalent English word might be under-emphasis. Shibumi, astringency, which gives a dark yet not unpleasant effect like the shadowed effect in Rembrandt's paintings, calls for a severe refined style as opposed to flamboyance or emotionalism. Perhaps asceticism is the nearest English equivalent. On the other hand, aware, the quality of arousing compassion, is much prized in haiku. The rare word compassionable is probably the nearest equivalent of aware in English. Japanese poetry

it has been stated, may be numinous, sincere, unpretentious, under-emphatic, ascetic and compassionable. These adjectives are rather unfamiliar in modern aesthetics, but upon reflection, it may be noted that they are not entirely foreign as attributes of modern poetry.

English haiku in general have, so far, little wabi, sabi, or yugen. They may be aware, compassionable, and shibumi, under-emphatic, in their many contrasts between nature and mechanized or destructive society.

Machines uprooted
blossoming apricot trees.
Progress never weeps.
--Chenoweth.

Aware is present in the contrasting image of tree and machine. Apart from the redundant third line and the enjambment, this is good haiku.

Hallowed charred tree stumps
denied their part of living . . .
now bees make honey.
--Chenoweth.

The first line, although strictly speaking only five syllables, is much too long. The second line is unnecessary. The interesting juxtaposed images would be even more suitable material for haiku if handled with shibumi.

Loneliness, death and sickness are frequent elements in haiku. There may be a historical reason for this in the fact that for five centuries after the Heian era (794-1191) the country was ravaged by devastating civil wars between

the clans of Heike and Genji (1100-1600). The final sea battle in the Strait of Shimonoseki is a popular subject for song and story, as the tale "Earless Hoichi" testifies. An equivalent in English might be the battle of Culloden Moor. The Japanese claim that haiku are written when one is bored and lonely, not when happy and busy.

Ori no washi
Sabishiku nareba
Hautsu ka mo

The caged eagle;
When lonely
He flaps his wings.
--Hakyo.

To relieve his boredom, the eagle does something--he flaps his wings; a man might write a poem. Lafcadio Hearn discovered that ". . . the old Japanese teaching is that literary composition is the best medicine for sorrow; . . . even among the poorest classes, poems are still composed upon all occasions of joy or pain."[13] This still holds true today in the second half of the twentieth century. It is an admirable act to compose a poem on one's death-bed. Basho when asked for a farewell poem replied that evey poem since his frog haiku had been a farewell poem as they were all written in the same style with the same attitude towards life. Another death poem is by Meisetsu:

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[13]Henry Goodman (ed.), The Selected Writings of Lafcadio Hearn (New York: Citadel Press, 1949), p.446.

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Tada tanomu
Yutempo hitotsu no
Samusa kana.

All I ask of you,--
A hot-water bottle:
The cold!

This farewell haiku illustrates Zen humour and austerity.

Many poems are written about death and sickness.

Ochiba michi
Yuki todomarite
Yama no haka.

The path of fallen leaves
Leads to the graves on the hill,
And stops there.
--Hatsutaro.

The fallen leaves intensify the fact of the finality of the grave.

Byōin e
Yuku byōnin ni
Hosoki kokage.

The sick man
Going to the doctor's,
Slender tree-shadows on him.
--Kafugen.

The comparison of the slender tree shadows and the sick man heighten the effect of the man's weakness.

Kiri wo kishi
Mo no shiro-tabi wo
Nugi ni keri

Come through the mist,
She took off the white tabi
Of her mourning clothes.
--Maneishi.

As white is the colour of mourning in Japan, the mist and white socks are appropriate in a poem about death.

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English haiku on the theme of death are not lacking.

The old ones pondered
A pale winter sun
and bitter fruit.
--Card.

Aware and shibumi are found in this poem, as the implication is, of course, that the old people are also pondering, by transferred epithet, pale, bitter sickness and death.

Beside a now grave . . .
The crushing weight
Of ungiven love.
--Hackett.

Ungiven love should not have to be mentioned. Some objects in nature should give the impression of the crushing weight of refused love.

Two leaning tombstones
took seventy years to touch--
mist and peace dwell here.
--Shieman.

Abstractions such as love and peace as named in these haiku, should be avoided in favour of the season word which gives the tone.

It may be concluded that a season word, or at least a season feeling, if not strictly necessary, is at least desirable for broadening the scope of haiku. Since each season has certain aspects of nature which seem proper to it alone rather than to any other season, conventions similar to the formulae of oral poetry traditions have grown up. The season word usually contributes to the tone of a poem by providing comparison or contrast with another image. In

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addition, it often adds to the melancholy effect of poems dealing with death, sickness or loneliness. There is, therefore, little doubt that retaining the season word, or at least the season mood is a valuable help in increasing the power of resonance of haiku, bringing with it as the word does, the whole panorama of the time of year and its accompanying emotional responses.

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CHAPTER VI

HAIKU TECHNIQUES

As was pointed out in Chapter IV, the simple diction of haiku illustrates the Zen quality of commonness. It is one of the purposes of this chapter to show how the Japanese love for simple, everyday things extends to the choice of words for haiku. Related to the use of vocabulary is the effective employment of poetic techniques in both Japanese and English haiku, as will be seen by an examination of natural imagery, assonance and alliteration, verbal dexterity, allusion, enjambment, rhythm and rhyme. In addition, it will be noted that in English haiku a further development in the form of anthropomorphisms exists. To some extent, the remarks which Earl Miner makes about waka may be applied to haiku. In "Techniques in Japanese Poetry," Miner discusses the five-line poems from the point of view of imagery, alliteration and assonance, generalization, allegory and verbal dexterity. Many of his insights regarding waka apply equally to haiku, although those on allegory and generalization, on the whole, do not.[1]

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[1]Miner, "Techniques in Japanese Poetry", p.350-56.

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1. Simple Diction

The most remarkable thing about Japanese haiku is, perhaps, the simple diction. This is best illustrated by the common, everyday vocabulary, Wordsworth's "selection" of ordinary words, used in haiku by Basho.

Samidare wo
Atsumete hayashi
Mogami-gawa.

Collecting all
The rains of May
The swift Mogami River.

May rains, collected, swift, Mogami River--these are the four simple words used in this haiku, which is much more beautiful in Japanese than in English. Samidare, May rains or June rains according to our calendar, has a soft calm sound like the actual rain of the season, since the a's are pronounced ah, the final e is also pronounced, and all the syllables have equal stress. Atsumete hayashi, gathering swift, in the second line contrasts with the calm of samidare in the first, both in meaning and in sound. Mogami-gawa is a place name, the literal meaning of the Japanese characters mo and kami being "most high" or "uppermost," possibly because either the Mogami rushes from the highest mountain in the district or it is the river flowing from the highest source on a certain mountain. Undoubtedly the simple diction of this haiku is typical of Japanese haiku in general.

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English haiku writers also, on the whole, choose ordinary words. The best writers realize that Japanese haiku contain five or six words at most and strengthen the impact of their work by compression.

Bitter morning:
Sparrows sitting
Without necks.

Bitter, morning, sparrow, sit, neck--this diction is simple, strong, Anglo-Saxon, with disyllables which are excellent for filling out the seventeen syllables in a breath-length. A reading of many English haiku reveals that those which use ordinary, natural diction are generally the most effective.

2. Natural Imagery

In haiku, the natural image is itself an adequate symbol. Earl Miner's remarks about the natural imagery of waka may be applied to any haiku. For example, it may be said that in the Mogami River haiku the rains of May

> defy the critic. Are these images, symbols or what? The question would probably be irrelevant to a Japanese, who would insist that everybody knows that [the May rains are] very beautiful but also very sad. It is not so much a device as an observed fact. . . . [The May rains have] a traditional value or meaning which is redefined and restated in the context of each new poem. . . . "Natural imagery" is probably the best term for this metaphorical language, since the poets write from observation of nature and from a centuries-old poetic and religious tradition of mingled animism, Buddhism and Taoism.[2]

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[2] Ibid., p.353.

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In some poems there is a simple expression of experience with perhaps the stability of land contrasted with the motion of the sea brought into focus by a third image.

Araumi ya
Sado ni yokoto
Ama-no gawa.

A wild sea!
And the Galaxy stretching out
Over the island of Sado.
--Basho.

The stability of the island of Sado is contrasted with the wild movement of the sea, the two images being united by the path of stars.

These Pacific waves--
touching how many countries
and the child's feet?
--Chenoweth.

The countries of the world in their stability are contrasted with the waves in their mobility, and both are united by a child's feet touching part of them.

Sometimes, too, natural imagery is used to express the speaker's emotion.

Futari mishi
Yuki wa kotoshi mo
Furikeru ka.

The snow we saw come down,--
Has it fallen,
This year too?
--Basho.

The poet, lonesome for his friend, recalls the winter before when together they had watched the snow falling. The delicate expression of affection implies that the snow fell

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especially for them and therefore he doubts that it can fall when they are apart.

Footsteps echoing
through the city's canyoned walls--
faceless strangers pass.
--Parks.

The imagery of echoing footsteps and faceless strangers suggests the loneliness of the writer.

Furthermore, at times nature seems to be out of harmony with itself.

Kashinoki no
Hana ni kamawanu
Sugata kana.

The oak tree
Regardless of the cherry
Stands in majesty.
--Basho.

Only kamawanu, unregarding, is

> out of place in this scene. . . . The important thing about the poem is that it deals with the relation of the speaker of the poem to the rest of nature. What is apparently out of place in the natural order is really out of place in man. Appearance and reality; man out of step with nature which includes him: only the human observer thinks that [the oak is "unregarding" of the cherry. Actually, the two trees are] part of a lovely day, and of the ever-changing, ever-constant cycle of the seasons.[3]

The sea's voice lifting
defiantly calling out--
the same voice answers.
--Parks.

Here again it is actually the man who is defiant, not the sea

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[3] Ibid., p.355.

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It is possible to use natural imagery to advantage in English, yet in its use there are three chief hazards: dulling the image by abstraction, explaining the image, and anthropomorphism. Pound in Poetry, March 1913, writes, "Use no superfluous word, no adjective which does not mean something," a precept which he may have learned from haiku. He continues,

> Don't use such an expression as "dim lands of peace." It dulls the image. It mixes an abstraction with the concrete. It comes from the writer's not realizing that the natural object is always the adequate symbol.[4]

Pound, realizing that even those who cannot understand a symbol can understand the poetic quality of a passage, likes to use natural imagery. For him a hawk is not an ornament but simply a hawk. For English poets, accustomed to such abstractions as "big business," "chill Penury," and "Progress," it is difficult to keep the natural image free from abstraction.

> Machines uprooted
> blossoming apricot trees.
> Progress never weeps.
> --Chenoweth.

In the last line the poet is saying in a clever way that she is weeping. But would it not be clearer merely to say that she is weeping and thus to imply that Progress, indicated anyway by the machines, never weeps?

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[4]Ezra Pound, quoted by Miner, The Japanese Tradition in English and American Literature, p.123.

The second hazard, explaining the image, is illustrated by the same verse. The juxtaposed images of the machine and the tree need no further explanation than the brief statement of the scene, unless it be a binding image such as sound or enveloping sunshine.

The third hazard is perhaps the most prevalent--that of anthropomorphism.

> With slender fingers
> the morning sun probes shadows
> discovers two deer.
> --Molly Garling[5]

For some reason, writers of haiku in English give hands, feet, eyes, ears to natural objects. Examples could be multiplied of flowers hesitating, teasing, shouting or listening with bated breath, of the sun walking or of stars being born. The tradition which exists in English poetry of attributing human faculties to inanimate things may be acceptable in a longer poem, and even occasionally in haiku. However, its abuse leads to a coy, cloying type of verse which militates against the serious acceptance of English haiku. In the example, the "slender fingers" of the sun might be acceptable if the ellipsis were not unnatural in the expression "probes shadows/ discovers". It must be repeated, anthropomorphism, along with over-explanation and abstraction, are generally suspect in haiku.

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[5]Leroy Kanterman (ed.), Haiku West, (New York: By the editor, I, No.2, January 1968), p.33.

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3. Assonance, Alliteration and Onomatopoeia

The Japanese language favours assonance and alliteration because in Japanese every consonant sound (except, at times, n) is, without fail, accompanied by a vowel, as illustrated by the phonetic alphabet which begins a i u e o ka ki ku ke ko sa shi su se so, and so on to make fifty-one syllables. Hence, it is evident that the language is highly assonant. In addition, Geoffrey Bownas states that o generally gives an effect of dullness, obscurity and profundity, a denotes clarity and splendour, k melancholy, s softness and tenderness and h a suggestion of bloom or expansion.[6] The French poet Rimbaud also finds peculiar significance in certain sounds. His poem entitled "Voyelles" begins:

> A noir, E blanc, I rouge, U vert, O bleu: voyelles,
> Je dirai quelque jour vos naissances latentes

For him a is black, e is white, i is red, u is green, and o is blue. Other poets may disagree with Rimbaud's analysis of the "personalities" of the vowel sounds, but no one will deny the necessity of studying sounds.

The accents being almost equal throughout, Japanese speech has a cadenced harmony comparable to liturgical chant, as Yamagiwa has remarked.[7]

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[6]Bownas and Thwaite, pp.lii-liii.

[7]Yamagiwa, "Literature and Japanese Culture," p.235.

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Basho's Mogami River haiku illustrates the advantages of the language.

Samidare wo
Atsumete hayashi
Mogami-gawa.

The many ah and oh sounds coupled with the s ts and sh sounds in line two faithfully echo the sense of the water heard rushing down the mountain, as contrasted with the soft sound of fine rain falling in the first line; the last line with its gentle nasal g sounds, pronounced like the g in "sing", has a euphony which expresses the tender melancholy feeling evoked by the place name. Parenthetically, it might be remarked that the Japanese place names are permeated with emotions associated with the whole history and atmosphere of each area, very much as Stonehenge and Montmartre are in Europe. At the risk of digressing, it might also be noted that North American place-names provide a rich and largely untouched source of haiku polysyllabics. Such assonant and and allusive Spanish and Indian names as Ottawa, Mississippi, Hochelaga, Abitibi, Caughnawaga, San Francisco, Los Angeles; French and Eskimo names like Qu'Appell, Lac a l'Eau Jaune, Adlavik; colourful names like Medecine Hat, Main Topsail, Confusion Bay, Witless Bay, Blockhead Bay, Joe Batt's Arm, Seldom, Crowsnest Pass and Cut Knife--all might be eminently suitable for haiku or senryu.

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Since in Japanese there is little rhythmic accent and few pauses between the words of haiku, alliteration becomes synonomous with consonance and assonance. However, it is not difficult to find examples of haiku with visual as well as aural and oral alliteration.

Kasa torete
Ame musan naru
Kakashi kana.

His kasa fallen off
The rain beats down pitilessly
On the scarecrow.
--Hagi-jo.

The repeated ka sounds echo the sense of the rain beating a merciless tattoo on the scarecrow. The structure of the Japanese language makes for a lightness of sound which English haiku writers would do well to emulate. To be generally avoided is the heaviness of the following:

The praying mantis
betrays the twig of the tree.
Late frost blackens buds.
--Chenoweth.

The many consonant clusters make this verse much longer than the one breath required by either haiku custom or the meaning.

Assonance and alliteration are used in English haiku, as in other English poetry forms, for added depth of meaning and as a binding, unifying element.

Seedlings in the ground
and snows from the Sierra
in my sprinkling can.
--Tashjian.

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Although several consonant clusters tend to weight it, the short i sounds redeem this poem. The slower second line reflects the majesty of the Sierra mountains in contrast to the fragility of the seedlings and the fluidity of the water in the sprinkling can. The s sounds are a unifying element. Thus, from this and other examples which could be quoted, it may be seen that assonance and alliteration are important techniques in English as in Japanese haiku.

Contributing to the charm and music of the Japanese language are innumerable repetitious and onomatopoeic words such as perapera, fluently, pikapika, shiny, pachipachi, crackling, pakapaka, galloping, parapara, patter, wakuwaku, nervously, tsurutsuru, slippery--all of which are used to great advantage in haiku.

Uma hokuhoku
Ware wo e ni mire
Natsu-no kana.

I find myself in a picture
The cob ambles slowly
Across the summer moor.
--Basho.

Hokuhoku, which means ambling, reinforces the mood of the summer scene.

English also is rich in onomatopoeic words, which, although they may be less musically repetitive, are stronger than the Japanese words.

The farmer hears news
of future crops, the dot-dash
sound of rain patter.
--Chenoweth.

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"Dot-dash" is much stronger and less trite than would be "the pitter-patter of raindrops," and the use of "patter" as the final noun in a less usual expression is quite effective.

> South-bound roaring past
> splintering the night with sound--
> listen! a cricket.
> --Rutherford.

In addition to the strong onomatopoeic word "roar", the many s sounds echo the sense of the train heard in unison with the cricket. Haiku benefits from onomatopoeia judiciously used since, as A. F. Scott writes, "in poetry the meaning of words lies in their sound as much as in their sense."[8]

4. Kireji, Makura-kotoba and Kakekotoba

Three further technical words often used in connection with Japanese poetry are kireji, cutting-word, makura-kotoba, pillow-word, and kakekotoba, pivot word. Kireji, as the name implies, are used to "cut" the poem, that is, to indicate a pause or a final stop. The two chief cutting-words in Japanese are ya and kana. Ya often indicates a pause, as Henderson writes. It

> divides the haiku into two parts and is usually followed by a description or comparison, sometimes by an illustration of the feeling evoked. There is always at least the suggestion of a

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[8]A. F. Scott, The Poet's Craft, (New York: Cambridge University Press, 1957), p.x.

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kind of equation, so that the effect of ya is often best indicated by a colon.[9]

Basho's frog poem contains this particle in the first line: "Furuike ya," "An old pond:". Kana is usually employed to mark the end of a haiku; in addition, "it has an indefinable emotional effect, sometimes like that of a soft sigh"[10] or an "Ah!" or "Oh!" giving emphasis to the word preceding it as in the scarecrow poem quoted above where the last line is: "Kakashi kana", "The scarecrow." Kireji are also mild exclamations, which, according to Yamagiwa, "are the chagrin of the translator who can usually come up with nothing more than a series of monotonous 'ohs' and 'ahs' and a few exclamation points."[11]

Cutting-words seem to have their origin in the fact that there are no punctuation marks in traditional Japanese, and only recently have quotation marks and other western punctuation come into vogue in longer writing. Even now, punctuation is not generally used in haiku, in its stead the cutting-word being still in use. Thus it would seem that English punctuation with its fine nuances would adequately substitute for kireji. An examination of the shades of meaning indicated by the semicolon, the colon, the linking

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[9]Harold G. Henderson, An Introduction to Haiku, (Garden City, New York: Doubleday, 1958), p.187.

[10]Ibid.

[11]Yamagiwa, "Literature and Japanese Culture", p.235.

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dash, the exclamation mark, and suspension points reveals their value in haiku. Harold Whitehall's readable essay, "The System of Punctuation" clarifies the meaning of the various symbols.

> The semicolon (;), colon (:), and dash (--) are symbolic conjunctions capable of linking subject-predicate constructions without need of conjunctions proper. They differ chiefly in the way they direct emphasis. Semicolons distribute it more or less equally between preceding and following statements . . . . . The colon (:) is used when emphasis is to be thrown forward upon the word-group or word that follows it. . . . It carries the general function of anticipation. . . . The dash (--) is . . . to be used when the word-group or word following it is considered to be subsidiary to, a reinforcement or example of, or an unexpected addition to what precedes it. It directs the reader's attention backward: . . . .[12]

The semicolon, colon and dash are no doubt the three most useful linking symbols for haiku. Of the separating punctuation, the period, indicating a full stop, "separates sentences only. The exclamation mark (!) and the question mark (?), normally used to separate special types of sentences, are also used occasionally to separate parts of sentences."[13] However, the comma separates parts of

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[12]Harold Whitehall, "The System of Punctuation", in Leonard F. Dean and Kenneth G. Wilson (eds.). Essays on Language and Usage, (New York: Oxford University Press, 1963) pp.224-25.

[13]Ibid., p.226.

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sentences only. The question mark and the exclamation point have some emotional impact, in that the question mark reverberates by calling for an answer, and the exclamation point is used "when an utterance is surchaged with emotion."[14] These two in particular are meaningful in haiku when judiciously used. In addition, suspension points which indicate a more or less extensive omission "are often used to indicate omissions deliberately left to the reader's imagination."[15] Since this challenge of the reader's imagination is, as has been noted, a characteristic of haiku, suspension points should find a place in the English forms. It must be remembered, however, that as restraint is a key-note of haiku, all punctuation, like kireji, is more meaningful if used sparingly.

If kireji may be said to correspond to English punctuation, makura-kotoba or pillow-word may be classified as an adjective which has evolved in the poetic tradition to describe certain other words. It is used partly for its rhythmical value, partly for its connotations,[16] very much like the Old English kennings. An example of makura-kotoba is kusa-makura, grass pillow, which in time came to modify tabi, travel. This technique should be used with caution,

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[14] Ibid., p.228.

[15] Ibid., p.233.

[16] Yamagiwa, "Literature and Japanese Culture", p.241.

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for it calls for great artistry if triteness is to be avoided. The word "henpecked" might be a good example of a pillow-word in modern English.

The kake-kotoba or pivot word is a sort of pun in which, as Yamagiwa writes, a single sequence of syllables is made to pivot from one meaning to another in the course of a sentence.[17]

Kome kai ni
Yuki no fukuro ya
Nagezukin.

Going to buy rice
The snow-covered bag
As a kerchief.
--Basho.

Yuki means both "going" and "snow". The haiku is, literally: rice-buying/ going-snow of bag:/ kerchief. The use of the cutting-word ya to project the thought ahead is well illustrated. The pivot word is yuki which performs a different syntactical function in each of the two word groups on either side of it.

Although puns are sometimes considered to be the lowest form of humour in English, no less an authority than Shakespeare can be quoted for their serious use, as Donald Keene has noted. In Macbeth, for instance, at a highly tragic moment in the play occur the lines:

Your castle is surpriz'd; your wife and Babes
Savagely slaughtered: To relate the manner

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[17] Ibid., p.242.

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> Were on the Quarry of these murther'd Deere
> To add the death of you. (IV,iii, 239-42)

Shakespeare did not expect "Deere" to evoke laughter,[18] any more than Basho expects his kake-kotoba to. Pivot words in English could well be syntactical, with, for example, the same noun acting as object of one verb and subject of another as in the ballad, "And sent it to Sir Patrick Spence,/ Was walking on the sand," where "Sir Patrick Spence" is object of the preposition "to" and at the same time subject of the verb "was walking."

So far, however, this construction is rare in English, and of the three, kireji, makura-kotoba and kakekotoba, it is perhaps the third which is the greatest single differentiating factor between Japanese and English haiku. To be aware of the relationship of kireji to English punctuation, and of the presence of the other two in Japanese haiku is important for English haiku writers. Always keeping their potentialities in mind, English writers would do well to experiment with these three interesting techniques.

5. Verbal Dexterity

Closely related to the kakekotoba is what Miner calls verbal dexterity. He designates it as an

> unusual technique which can scarcely be named anything other than verbal dexterity. To call

[18] Keene, p.5.

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> the many devices which obtain two or three meanings out of a single line mere puns or word-plays, relegates such poetry to that acrostic land to which Dryden dismissed Shadwell. The double meaning . . . enables the poet to say two things at once, not for the sake of the shock that one series of sounds can have two meanings, but because the method is both economical and a way of discovering truth.[19]

The custom of writing haiku in phonetic syllables rather than in Chinese ideographs and of running the letters together in meaningful word-groups encourages this technique. Even now this style of brush-writing is used wherever several meanings are found. The following poem contains verbal dexterity.

Ara toto
Aoba wakabano
Hi no hikari

Ah, how glorious!
The young leaves, the green leaves
Glittering in the sunshine!
--Basho.

Although this poem seems to be a simple rejoicing in nature, ara toto really means "how divine" and hi no hikari has the same meaning as the place-name Nikko which is a great religious centre deeply loved by the Japanese people. Basho is not only rejoicing in the scene, but he is full of awe and reverence for the great historical figure Tokugawa Ieyasu enshrined at Nikko.

Although there are homonyms in English which might allow the composition of haiku having several levels of

[19]Miner, "Techniques in Japanese Poetry", p.357.

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meaning depending on the sounds of the words, yet English spelling which distinguishes the various meanings tends to render difficult this type of verbal dexterity. On the other hand, it is possible to telescope meaning by making full use of association, as is done successfully by poets such as Yeats and T. S. Eliot. In the lines from "The Waste Land:"

> The Chair she sat in, like a burnished throne,
> Glowed on the marble. . . .

T. S. Eliot has compressed the style and added a rich train of association by using Shakespeare's description of Cleopatra:

> The barge she sat in, like a burnished throne,
> Burned on the water. . . .

There is no lack of further examples to illustrate that recent poetry in English has the discipline, the concentration and the allusive power to convey several levels of meaning at the same time. Perhaps this quality of concentration is the English equivalent to the more facile verbal dexterity of the Japanese.

6. Allusion, Enjambment, Rhyme and Rhythm

In a previous chapter it was pointed out that the brevity of haiku is made possible partly because of the fact that it rests on a continuing body of tradition. One word such as "cherry" calls up a host of associations and connects the poem with hundreds of others. The brief life of the

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cherry blossom reminds the world that youth and innocence are short-lived. Their beauty does not consist in their present loveliness but in the concept that this beauty stands poised upon the brink of destruction. In World War II the kamikaze pilots were compared to cherry blossoms shining against the sky for a moment, then falling.

> The poignancy of the situation, the compassion of the observer toward it, create the essentially melancholy yet pleasurable quality in Japanese thought and art which Daisetz Suzuki describes as "'feeling' the sentiments moving in things about oneself"[20]

Blyth's volumes on haiku give scores of further examples of allusive words in Japanese haiku.

Allusion, particularly classical allusion, has always been used to advantage in English poetry, nor is it unknown in English haiku.

> By an ancient pond
> a bullfrog sits on a rock
> waiting for Basho.
> --Scott Alexander.[21]

This contains obvious allusions to and echoes of Basho's haiku. The last line has also the rhythmical feeling of the title of Becket's play, Waiting for Godot. Perhaps this should rightly be called a senryu indicating the folly of spending time on haiku. It is conceivable that well-known Japanese haiku will be alluded to more and more in English

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[20] Smith, p.87.

[21] Haiku West, I, No. 1, (June, 1967), p.13.

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haiku. Keats in "Ode to a Nightingale" alludes to Lethe, Provençal, Hippocrene, Bacchus and Ruth, in one of the abounding examples of English allusive poetry.

Although allusion is welcome in haiku, enjambment is generally to be avoided. Since, as has been noted in Chapter IV, the three lines of haiku tell the where, the when and the what of the haiku moment, it seems to follow that enjambment in haiku is cumbersome. In long blank verse paragraphs run-on lines have their value, but in haiku they prove to be, on the whole, too weighty. In Japanese haiku, the traditional use of kireji, cutting-words, discourages enjambment.

Asa-tsuyu ni
Yogorete susushi
Uri no doro.

In the morning dew,
Dirty, but fresh,
The muddy melon.
--Basho.

Each line of this haiku presents a fresh concept, a fairly self-sufficient word-grouping. This is the ideal to be sought in haiku.

Dewdrops outlining
the new rose leaves, first viewed, show
asymmetrical!
--Moraw.

The choice of polysyllabic words in the two five-syllable lines is excellent, but the ponderousness of the consonant-heavy second line is increased by the slowing effect of two commas. It is true that the incomplete feeling of the word

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"show", following as it does a comma, has the effect of hurrying the reader on to the third line, and this hurrying joined to the final exclamation mark contributes an air of triumph to the conclusion. There might be some justification for the enjambment, then, in the name of the dramatic force which it gives to the final line. On the other hand, the sense of the haiku does not seem to call for dramatic underlining. The demands of shibumi, sabi, wabi and aware would, indeed, require a little less emphasis. In general, the frail structure of haiku cannot support enjambment, unless in exceptional cases where the artist could handle it in a meaningful way.

Rhyme also is usually to be avoided in haiku, as being too rich for the light form. Blyth goes so far as to say that it is to be "avoided, even if felicitous and accidental." On the other hand, Henderson and Yasuda are in favour of it. An examination of translations by these three men is enlightening.

Michinobe-no
Mukuge wa uma ni
Kuware-keri.
--Basho

Even for one unfamiliar with the meaning, the unrhymed highly alliterative verse is interesting.

Near the road it flowered,
the mallow--and by my horse
has been devoured!
--Henderson.(trans.)

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This is an expanded translation of especially the first line of Basho's poem, which reads literally, "the roadside", in the adjectival sense. The same may be said of this translation as may be remarked of many of those by Henderson--that, in order to support the rhyme, it is lengthened beyond the ordinary breath which haiku demands.

Daikon-hiki
Daikon de michi wo
Oshie keri.
--Issa.

This particularly apt haiku describes a daikon picker showing the way to a stranger by pointing with his daikon, a vegetable which comes in many varieties, all of them yellow, some of them resembling a parsnip, some of them a huge turnip. "Radish" in the following translation gives to many a false picture of what Issa was saying.

With the radish he
Pulls out, a radish-worker
Shows the road to me.
--Yasuda (trans.)

For the sake of the rhyme, awkward run-on phrases are used. Yasuda's translation suffers by comparison with one by Blyth.

The turnip-puller
Points the way
With a turnip.

Terse, keeping the key word to the last, this translation faithfully renders the mood of Issa's poem.

However, in all fairness it must be pointed out that some English haiku containing rhyme are not altogether

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unsuccessful. A haiku by Basho quoted earlier is translated by Blyth:

Nothing intimates,
In the voice of the cicada,
How soon it will die.

This excellent translation has no need of rhyme. Yet others have used rhyme, as in the following by Henderson:

So soon to die
and no sign of it is showing--
locust cry.

This cannot be criticised for its rhyme. It is interesting to note that the only rhyming sound is a vowel also used by Yasuda.

In the cicada's cry
There's no sign that can foretell
How soon it must die.

If this translation be compared with Blyth's, it is felt to be cumbersome. Yet, the fact that rhyming vowels are not unpleasant might lead to the conclusion that if rhyme is to be used successfully, rhyming vowels might be chosen.

Another interesting type of rhyme is the one which again employs vowels in the combination of feminine and masculine endings called hermaphrodite rhyme.

A crimson dragonfly,
As it lights, sways together
With a leaf of rye.

Yasuda here employs a feminine ending in the first line where the primary accent is on the first syllable of "dragonfly" to rhyme with a masculine ending, "rye," in the last line.

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Again, the only rhyming sounds are vowels. In a haiku using only feminine rhyme, the effect is different:

A lizard flicks over
The undulating ripples
Of sunlit clover.

Yasuda's choice of two rhyming syllables produces the over-heaviness criticized earlier, although the effect is somewhat lighter than when masculine rhyme is used.

Slant rhyme, since it is subtler, more delicate and less obvious, is, it would seem, more suitable for haiku.

In the setting sun
The scarecrow's shadow leans out
To the road alone.

In this haiku by Shoha translated by Yasuda, "sun" and "alone" rhyme approximately, to the advantage of the poem. Repetition and internal rhyme might also be successful as approximating the Japanese onomatopoeic words, especially if the poet could succeed as well as Coleridge does when he writes

Alone, alone, all, all alone,
Alone on a wide, wide sea!

in "The Rime of the Ancient Mariner". As far as rhyme is concerned, the weaker forms, notably hermaphrodite and slant rhyme are more effective in haiku because they are unobtrusive and delicate in contrast to masculine rhyme which is usually too rich for the slight frame of the ideal six- or seven-word haiku.

In a largely unrhymed three-line poem such as haiku the problem of rhythm does not seem to be acute. As the

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language is unstressed, the rhythm of Japanese haiku consists simply in the five-seven-five arrangement. As for English haiku, the consensus of opinion seems to agree with Blyth that the rhythm of free verse should be used, that is "a two-three-two rhythm, but not regularly iambic or anapaestic;"[22] in other words, a rhythm decided by the poet in answer to the demands of the individual haiku, and not inherent in the definition of the form. Yasuda speaks of "haiku measure" which is the rhythm characteristic of each line, and of "vertical" and "horizontal" rhythm. For him, vertical rhythm, or the rhythm of meter is not so important in haiku as horizontal rhythm, the rhythm of the thought which comes at the haiku moment. His stand is that "the rhythm of the thought-flow should be the primary consideration and that vertical rhythm (i.e., stressed and unstressed syllables) should vivify and make alive the experience in the poem."[23] Meter which is definitely subordinate to thought and left to the discretion of the haiku poet seems to be most suitable for English haiku.

To summarize, then, the diction and techniques of haiku have been examined at some length. Basho's Mogami River haiku and Hackett's sparrow poem illustrate the simplicity of diction in haiku. Natural imagery in haiku

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[22]Blyth, History, II, p.351.

[23]Yasuda, p.81.

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providing in itself adequate symbolism, is used sometimes as a simple expression of experience, sometimes to express the speaker's emotion and yet again to show nature seemingly out of harmony. The use of natural imagery in English is attended by three hazards: the tendency to dull the image by abstraction, explaining the image, and anthropomorphism. These hazards are easily avoided by the poet who is forewarned against them. Assonance and alliteration are helpful techniques in deepening the meaning and unifying the three lines of haiku, while onomatopoeia and allusion as being particularly prevalent in both languages are strong elements. The use of the typically Japanese cutting-words, pillow-words, pivot words and verbal dexterity having been explained, it is recommended that experimentation be done with these in English. Enjambment and rhyme are to be usually avoided, but if they are used, care must be taken to adjust them to the needs of the delicate form of haiku. Free verse rhythms are considered to be most appropriate. Differences in language and poetic tradition may cause varying emphases in the use of haiku techniques, but those of Japanese and English are not essentially different, as Miner has pointed out.

Aki kaze ya
Ganchu no mono
Mina haiku.
--Kyoshi.

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Autumn wind:
Everything I see--
Is haiku.
--Bowmas and Thwaite (trans.)

The most important element of haiku--the experience of the haiku moment--is possible to poets in all cultures. The development and mastery of adequate techniques is a matter of experimentation and practice.

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SUMMARY AND CONCLUSION

Like the sonnet, haiku has entered English letters from a foreign land. Heir to the riches of Buddhism, Taoism, Confucianism and Shinto, haiku is above all permeated with the spirit of Zen. Growing as it does from the linked verse tradition of seventeenth-century Japan, and brought to perfection by Basho, haiku endeavours to express the Zen religious experience of enlightenment, the poetic counterpart of which is the flash of insight and union with nature sometimes called the haiku moment. Haiku partakes of the Zen qualities of directness and paradoxicality, austerity and joy, love of nature and love of ordinary actions and utensils.

The Zen qualities and haiku as a poetry form are compatible with western religious thought and poetics. Similarly, the three-line stanza and the seventeen syllables are found to express suitably the variety in symmetry and the unity in diversity required by the haiku intuition. Brevity is achieved and depth provided by rich allusiveness, especially by the use of the season word, a means which also can be used to great advantage in English haiku--indeed its possibilities are virtually unlimited in English.

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Additional techniques add interest to the haiku form: simple diction, natural imagery, alliteration, onomatopoeia, cutting-words, pillow-words, pivot words, verbal dexterity. These techniques do not essentially differ from those of English poetry. The place of allusion, enjambment, anthropomorphism, rhyme and rhythm are a necessary part of any study of haiku.

The conclusion which this report attempts to validate is that in spite of general interest in haiku and an understanding of the fundamental Japanese poetic "atmosphere" of compression and natural imagery among such modern poets as T. S. Eliot, relatively few of the so-called English haiku are really haiku. It has been the purpose of this thesis to find out why. The problems of writing haiku in English stem fundamentally from two causes--lack of understanding of the Japanese haiku form and insufficient experimentation with truly native English haiku.

Three chapters of this thesis have given some indication of the background of Japanese haiku but a serious poet, in addition to studying related material in translation and in the works of English authors, would do well to study the Japanese language in order to be able to read haiku in the original. After thus becoming imbued with the spirit of haiku and having the feeling of the tonal qualities and texture of the language, the poet could advance to the second

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stage, that of building up a native English haiku tradition. English haiku must not be mere pale imitations of Japanese haiku, pseudo-Buddhist poems which are nothing but travesties of the real haiku. Native haiku in English must be an outcome of the poet's innermost Judao-Christian cultural background, a re-discovery of the richness of this cultural tradition. Subjects must be native--there is no place for the cherry blossom, the hototogisu, the rice planter, the buddha statue or the wind-bell. There is a place, however, for such typically western subjects as apple blossoms, swallows, wheatfields, beaches, grey cathedrals, ice cubes--anything which may be an expression of the haiku moment for western man.

As for the technicalities of English haiku, the three lines and the season word which belong to the essence of haiku and which are just as valuable to English haiku as to Japanese haiku should be retained. The seventeen syllables should be adapted to use in the English language. The present writers of haiku in English would need to give a great deal of thought to the problem of overly long English syllables, and do much more experimenting with polysyllabic and quickly articulated words. Increased attention and experimentation should be given to onomatopoeia, allusion, assonance, consonance and slant rhyme, most of which are used to great advantage in Japanese haiku and which are valuable

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also in English. Enjambment will probably be avoided in favour of three relatively self-contained lines. One can envision a whole group of allusive English haiku beginning "O wind . . . ." A campaign should be begun to rid English haiku of sentimentality especially that expressed by anthropomorphism. Perhaps because of the freshness, delicacy and brevity of the haiku form, there has been great danger of allowing the English haiku to degenerate into this debilitating form of sentimentality.

Another area of investigation and experimentation must be with punctuation, not native to Japanese but meaningful in English, and with tone. English haiku cannot be as melancholy as the Japanese, because the western mentality is neither as introverted nor as sensitive as the eastern. Nevertheless, an awareness and appreciation of the meaning and advantages of sabi, shibumi and similar aesthetic qualities cannot but enhance the native English haiku climate. Once deep research has been done into the meaning and techniques of Japanese haiku, similar study and thought must be given to English haiku. Fortunately, students of today are being introduced to haiku early. With the present growing interest in poetics and textual criticism allied to the revolt against excessive pragmatism and materialism and the enthusiasm for simplicity and self-dedication, there is every possibility that a great haiku poet will emerge to take

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the Japanese form and give it the truly English shape that is waiting for it.

Since English is an accented language, this form may call for two lines of iambic dimeter, possibly having slant rhyme, separated by a line of iambic trimeter. Ostensibly simple swiftly pronounceable words should hold a depth of meaning--a meaning which will embody the spirit of English haiku. This spirit, in its turn, might well consist of an existential search for the essences of things and an effort to re-unite the fragmented parts of man in his world. Until the Judao-Christian cultural background is once again studied in depth and really lived, English haiku will be nothing more than a parlour game, or a device used by teachers to introduce children to poetry. It will be shallow and meaningless until it is allied to the best of western culture and becomes one of its native forms having a spirit of its own, similar to, yet actually quite different from that of the Japanese haiku. If haiku is to succeed, poets must realize its depth and meaningfulness. To do this, it must be repeated, a thorough knowledge of the Japanese language is to be desired, and a knowledge of Japanese culture and poetics is a necessary foundation. With the knowledge of haiku spread throughout the world one might well expect a broadening and enriching of this poetry form comparable to the expansion and deepening experienced by the Renaissance sonnet once it spread beyond the Alps.

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To summarize: The basic problem facing an English haiku poet is, of course, to determine to what extent the Japanese form should be adhered to. The answer, it is hoped, has been made clear during the course of this thesis--that haiku is not haiku unless it expresses a haiku moment, contains a season word and approximately seventeen syllables in three lines usually divided into five, seven and five syllables. Too often poets, content to adopt the techniques without understanding them, have written pseudo-haiku. To readers who have insufficient knowledge, these are apparently very Japanese; to one who knows real haiku, they fail on three chief counts.

In the first place, there is usually too strained and deliberate an attempt to be profoundly philosophical. The successful use of cryptic comment by modern cerebral poets influences these writers in their desire to be profound, to write in the line of the philosopher poets, to associate poetry with deep thought. The solutions to the fault of over-cerebration in haiku are, firstly, to remember that the natural image itself is an adequate symbol and secondly, to read good haiku. Then poets will avoid writing haiku like this:

Leave fallow a small
corner of this field, son,
some seeds of thought have wings.
--Shieman.

and recognize the value of this by Basho:

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Shiho yori
Hana fuki-irete
Nio no umi.

From all directions
Come cherry petals
Blowing into the lake of Nio.

The first poem is pretentiously cerebral. Basho's says as much while remaining faithful to the haiku moment.

The second outstanding fault of English haiku is coyness and anthropomorphism, a preoccupation with making things speak instead of letting them speak. The solution to this problem is to state without comment. Not

White calla lilies--
you can surely tease a croak
from this plastic frog.
--Tashjian.

but the following by Buson:

Byakuren wo
Kiran to zo omou
So no sama.

A white lotus;
The monk
Is deciding to cut it.

Buson's simple statement of what he sees is much more powerful than the shallow thoughts of the first poem.

The last of the three chief problems of writing English haiku is mistaken adaptation and slavish imitation which degenerates into unnatural ellipsis, trite season words, meretricious adoption of Japanese things not experienced, as in the following verse by Moraw:

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Water spirit pleased
with spread blossoms--house spirit
appeased with rice cake.

What has English haiku to do with house and water spirits, rice cakes and the sort of Japanese-English language produced by the unnatural ellipsis in these lines? (Note, however, the excellent use of the words "pleased" and "appeased").

The first problem (over-cerebration) deals generally with the spirit of haiku, the last two with the techniques. The general solution to all the problems is to become more familiar with real haiku much as did Wyatt and Surrey with the sonnet when they translated it and Milton when he wrote great sonnets in Italian. This sort of grappling with the foreign form was necessary before the sonnet could be naturalized. Just so, the background and techniques of Japanese haiku must be studied, and even, as great numbers on the North American west coast are doing, the Japanese language learned. Poets must develop haiku awareness, which is essential to haiku. In addition, continued serious experimentation with haiku in English will help to evolve a form which, while resembling the Japanese haiku, is yet perfectly suited to English language, spirit and cultural traditions. A Surrey of haiku or an English Basho may emerge to bring the form to perfection in this language. In an age when most cultivated people wrote poetry, it took a generation for the English sonnet to become acclimatized. In the present

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relatively non-poetic milieu a great writer of English haiku cannot be expected in a shorter period of time. Nevertheless, if the present enthusiasm continues, helped by the translators of Japanese articles on haiku and by Japanese writers of haiku, the emergence of a successful body of haiku in English should not be too far away. In effect, the future of haiku in English depends on practice, preseverance, a critical spirit--all in keeping with the Japanese artistic dictum, "Learn the rules and then throw away the book."

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ABSTRACT OF

Problems and Possibilities in Writing Haiku in English[1]

Although the haiku form is popular, the deceptively simple Japanese poem is controlled by rigorous rules which are difficult to apply in English due to basic differences of language and poetic tradition. It is important that would-be writers of English haiku be aware of the problems.

The three-line Japanese haiku grew from the first three lines of linked verse which was popular in seventeenth-century Japan. The spirit of Zen Buddhism permeates haiku and behind the respect for nature and common things found in haiku lies the long history of oriental religions. Arts related to Zen Buddhism, all stressing the moment of enlightenment, also have exercised an influence upon haiku. Yet Zen itself, and haiku as a poetry form are compatible with western religious thought and poetics. A one-stanza poem containing only three lines, at first sight, seems foreign to English prosody, but closer examination shows that it is not necessarily foreign. Although division into five, seven and five syllables seems arbitrary, and the total of seventeen syllables seems light, the reasons for the form and the methods of compensating for the brevity are solid. One

[1]Joan Giroux, master's thesis presented to the Faculty of Arts of the University of Ottawa, Ontario, July 1968, iii-143 pp.

of the methods of adding weight to the form is the traditional use of a word indicating one of the seasons and thus conscripting all the beauty of nature.

Special haiku techniques also add consequence to the brief poetry form. Simple diction ensures a limpidity which is the special cachet of haiku. Natural imagery uses an object in nature as a sufficient symbol: assonance alliteration and onomatopoeia are used much in the same manner in both languages; special Japanese techniques are compensated for in some measure by English punctuation, "kennings", and syntactical pivoting. Verbal dexterity, found in Japanese haiku does have equivalent forms in English literature and some of these are examined, as is the use of allusion, enjambment, rhyme and rhythm.

It was recommended that haiku poets should deepen their knowledge of Japanese haiku as a foundation for a truly native English haiku tradition based on the western Judao-Christian culture. With regard to the spirit of haiku, the avoidance of studied profundity and of sentimental devices such as anthropomorphism was recommended; with regard to the form, greater attention to the method of syllable counting, punctuation and tone and avoidance of slavish imitation was advised. Haiku is seen to be possible in English and highly advantageous to English letters.