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Vliv haiku na americkou literaturu 20. století

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Zásady pro vypracování:

Teoretická část se zaměřuje na vliv básní haiku na americkou literaturu 20. století. Zabývá se jejich strukturou, motivy, prvky a historickým vývojem. Dále práce představí prvotní haiku v americké literatuře a jeho celkový vývoj ve 20. století. Teoretická část chronologicky reflektuje nejvýznamnější představitele haiku hnutí, jako jsou např. Ezra Pound, Paul Reys, Harold G. Henderson, R. H. Blyth, Amy Lowell, William J. Higginson, Lee Gurga, spisovatele beatnické generace a další americké spisovatele hlavního proudu druhé poloviny dvacátého století. Cílem praktické části je analyzovat anglicky psané haiku, porovnat jak anglická a japonská haiku, tak překlady japonských haiku do českého a anglického jazyka. Praktická část dále nabízí interpretaci vybraných anglicky psaných básní haiku pro ilustraci posunu jejich chápání.

Seznam doporučené literatury:

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Prohlášení

Prohlašuji, že jsem diplomovou práci vypracoval(a) samostatně a uvedl(a) jsem všechny použité prameny a literaturu. Prohlašuji, že tištěná verze práce je shodná s verzí elektronikou. Souhlasím, aby práce byla archivována a zpřístupněna ke studijním účelům.

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Poděkování

Děkuji Mgr. Janu Sukovi Ph.D. za odborné vedení práce, poskytování vřelých rad a nesmírné podpory.

Anotace

Teoretická část diplomové práce se zaměřuje na vliv haiku básní na americkou literaturu dvacátého století. Z počátku práce nastíní historický vývoj tradičních japonských poetických forem, motivů a základních filozofických principů japonské poetiky. Následně, popíše historický vývoj japonského hokku až do Masaoky Shikiho haiku reformy. Teoretický část chronologicky vymezí fáze vývoje amerického haiku od původního představení haiku žánru do americké literatury až po avantgardní haiku experimenty. Dále i reflektuje prominentní básníky, překladatele a učence jednotlivých fází jako například Ezra Pound, Amy Lowell, William Carlos Williams, Harold G. Henderson, R. H. Blyth, Jack Kerouac nebo Con van den Heuvel. Diplomová práce také obsahuje haiku básně Afroameričanů, Američanů japonského původu a domorodých obyvatel. Praktická část z počátku zřídí teoretický základ haiku percepce, sezónního povědomí, poetické struktury a filozofických principů pro následné analýzy a interpretace vybraných japonských a amerických haiku. Cílem praktické části je nabídnout kontextuální komparaci amerického a japonského haiku a analyzovat transformaci porozumění haiku i jejich dopad na americkou literaturu. Praktická část také nabídne analýzy překladů japonských hokku do anglického jazyka a analýzu českého překladu Kerouacovi haiku sbírky *Knihha Haiku*.

Klíčová slova: americké haiku, anglický haiku verš, Americké haiku hnutí, vliv haiku, anglické haiku

Annotation

The theoretical part of the thesis focuses on the influence of haiku poems on 20th century American literature. Initially, the thesis outlines the historical development of traditional Japanese poetic forms, motifs, and fundamental philosophical principles of Japanese poetics. Subsequently, it describes the historical development of Japanese hokku up to Masaoka Shiki's haiku reform. The theoretical part chronologically delineates the phases of the development of American haiku from the initial introduction of the haiku genre into American literature to the avant-garde haiku experimentations. Furthermore, it also reflects prominent poets, translators and scholars of respective phases such as Ezra Pound, Amy Lowell, William Carlos Williams, Harold G. Henderson, R. H. Blyth, Jack Kerouac, or Con van den Heuvel. The thesis also encompasses haiku poems by African Americans, Japanese American and Native Americans. The practical part initially establishes the theoretical foundation of haiku perception, seasonal awareness, poetic structure, and philosophical principles for the ensuing analyses and interpretations of selected Japanese and American haiku. The aim of the practical part is to provide a contextual comparison of American and Japanese haiku and analyse the transformation of haiku understanding as well as its impact on American literature. The practical part also provides analyses of translations of Japanese hokku to English and an analysis of the Czech translation of Jack Kerouac's haiku collection *Book of Haikus*.

Keywords: American haiku, English haiku verse, the American Haiku Movement, influence of haiku, English-language haiku

Rozšířený abstrakt

Haiku, původně japonský lyrický útvar, pronikl do amerického literárního povědomí na konci devatenáctého století a jeho elegantní estetika od té doby inspirovala řadu uznávaných amerických básníků v rámci několika haiku vln. Za první vlnu se považuje haiku tvorba Imagistů, jako byli Ezra Pound a Amy Lowell, kteří úspěšně začlenili nuance japonské poetiky do své básnické tvorby a dočkali se duchovního naplnění, kterému se jim nedostávalo v moderním americkém literárním prostředí. Toto období se vyznačuje především svou neskromnou zainteresovaností implementace poetických prvků západní literární tradice do exotického žánru haiku. Objevily se zde však i snahy vytvoření více domorodého žánru, který by více odpovídal západnímu konceptu skládání poezie. Noguchiho anglický haiku verš umlčel řadu vžitých pochybností ohledně uplatnění této poetické formy v západní literatuře. Avšak, americkému haiku se nedostalo větší popularity než v druhé haiku vlně na začátku druhé poloviny dvacátého století, kdy se jej ujali básníci Beatnické generace jako Jack Kerouac, Allen Ginsberg nebo Gary Snyder. Jejich haiku bylo komponováno volným veršem, kde častokrát nedodržovali tradiční počet slabik ani řádků. V tomto období se začali zakládat první haiku magazíny, periodika a organizace, které zásadně přispěly k vývoji amerického haiku a zprostředkovaly důležitou platformu, kde i zcela neznámí autoři mohli prokázat své básnické dovednosti a podílet se na společné diskuzi o současných inovacích amerického haiku. I zde se objevili tací, kteří publikovali výhradně haiku, které odpovídaly tradiční japonské kompozici, což vedlo k řadám imitací japonského haiku a stagnaci vývoje domorodé formy. Třetí haiku vlna je spjata s příchodem avantgardní postmodernou, která se vyznačuje svými extravagantními experimenty a přístupy ke konceptualizaci vizuální tvorby. Američtí haiku básníci se odprošťují od imitací a začínají experimentovat, což napomohlo vzniku novým podžánrům amerického haiku, jejichž nevšední implementace dosavad dokáží okouzlit kdejakého čtenáře.

Teoretická část zprvu nastíní historický vývoj tradičních japonských forem a představí čtyři japonské mistry haiku Matsuo Basho, Josa Buson, Kobayashi Isaa a Masaoka Shiki a zaměří se na jejich průlomové poetické a metafyzické koncepce. Následně se práce zaměří na prvotní průnik japonské haiku do amerického literárního prostředí a uvede přední umělce první haiku vlny. Zásadním bodem této kapitoly bude podrobná dokumentace vývoje anglického haiku verše a také analýza implementace japonské haiku modelu do západní literární tradice básníky z řad imagistů a nástupců transcendentalistů. Třetí část z počátku představí klíčové americké překladatele a učence japonské haiku padesátých let a vylíčí působení jejich prací na

americké básníky druhé vlny. Hlavním bodem této kapitoly bude zaměřit se na vývoj amerického haiku hnutí a role básníků Beatnické generace v tomto období. Práce také nabídne alternativní perspektivu vlivu haiku z pohledu literární a umělecké tvorby amerických menšin, a také nastíní vývoj jazzové afroamerické haiku formy. Následně uvede i haiku tvorbu Američanů japonského původu v interních táborech a tvorbu původních obyvatel na pozadí předního vývoje amerického haiku. Poslední teoretická část se zabývá vývojem amerického haiku od šedesátých let až do současné podoby. Uvede hlavní představitele avantgardní a tradiční básníky amerického haiku a uvede klíčové myšlenky postmoderny v Americe a Japonsku. Nedílnou součástí této kapitoly bude popsat vývoj haiku magazínů, periodik a organizací, které napomohly stimulovat vývoji amerického haiku, a započali zlomovou éru již oficiálně kodifikovaného žánru.

Praktická část v první kapitole provede podrobný rozbor klíčových poetických, estetických a metafyzických principů a zanalyzuje strukturu a gramatickou složku amerického v porovnání s japonským haiku. Centrem praktické části jsou interpretace a analýzy amerických haiku, ale z počátku i těch japonských. Hlavním cílem těchto analýz je nastínit transformaci haiku formy a jeho porozumění s ohledem na historický kontext. Zároveň tato část i propojuje získané poznatky z předchozí kapitoly praktické části a reflektuje klíčové informace obsažené v teoretické části. Výsledky z provedených analýz budou následně interpretovány společně s ostatními poznatky v nadcházející kapitole. Hlavním cílem této části je nastínit dopad haiku na americkou literaturu v jednotlivých klíčových etapách vývoje až do současné podoby. První podkapitola tohoto rozboru rozvede přední rozdíly japonského a amerického haiku s ohledem na historický kontext a aktuální trendy západní literární tvorby. Druhé podkapitole následně přechodné porozumění haiku poetiky v americkém literárním prostředí jeho dopad na jednotlivé složky amerického povědomí v oblasti filozofie, literatury a kultury. Kritickými milníky této analýzy bude vliv introspektivního, pojícího a experimentálního spektra amerického haiku. Poslední část nabídne analýzu a srovnání anglických překladů japonských haiku od překladatelů Harold G. Henderson, Reginald H. Blyth a Robert Hass. Dále i provede analýzu a porovnání českého překladu Kerouacovi haiku kolekce *Knihy Haiku*.

Práce prostřednictvím analýzy zaznamenala hned několik stěžejních vlivů haiku na americkou literaturu dvacátého století, přičemž některé se objevily lokálně v jednom specifickém období nebo v omezeném okruhu básníků. Předním vlivem této japonské formy byla znovuoobnovení zájmu o orientální tradice především ty filosofické a duchovní. K rozšíření tohoto neprecedentního zájmu o duchovní naplnění prostřednictvím literárního útvaru

napomohla sociopolitická situace a poválečná atmosféra, která se vyznačovala poklesem západních náboženských hodnot. Haiku posloužilo jako spojný můstek pro sdílení západních a orientálních metafyzických konceptů, které nabídli nový přístup k poznání přírodních fenomén. Tento jev byl sponzorován u všech haiku vln, především největšího zájmu se dostalo na přelomu první a druhé haiku vlny a následně průběhu celého trvání druhé haiku vlny. S nástupem avantgardní postmoderny se pohled na haiku změnil a centrem zkoumání byla samotná haiku forma a její obsah. V tomto období byla stěžejní nevázaná experimentace, která napomohla ke vzniku několika podžánrům amerického haiku, a také nabídla nový pohled na geometrii haiku formy.

Důležitým zlomem amerického haiku byla dispozice diverzifikace tohoto žánru v rámci literární tvorby menšin, kde se jeho uplatnění podílelo na boji o rovnoprávnost. Tento efekt je především možné zaznamenat v haiku tvorbě Afroameričanů a Japonců amerického původu, kteří byly po druhé světové válce násilně přemístěni do interních táborů. Haiku v těchto uzavřených skupin sloužilo k duchovnímu komunitnímu posílení provázené komunitní léčbou. Tato haiku tvorba reflektovala krutou realitou jedinců, kteří jsou nuceni přežít v nepřátelském prostředí a poukázalo na zakořeněnou nenávist, nespravedlnost a nehumánnost amerického systému vůči menšinám. Klíčovou součástí byla implementace subjektivní introspekce, která umožnila básníkům pohlédnout do osobního nitra a interpretovat tyto interní prožitky v poetické podobě. Důsledkem toho americké haiku neslo intenzivní emoční náboj a tím se poněkud distancovalo od japonského tradičního modelu. Dalším vlivným fenoménem amerického haiku byla přirozená deníková vlastnost haiku. Američtí haiku básníci jako Jack Kerouac nebo Richard Wright svými haiku perfektně dokumentovaly zážitky ze svého každodenního života. Jednotlivé haiku básně poté reprezentují jako jednotlivé dílky, které v rozsáhlé kolekci tvoří živý obraz jejich života.

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1 Introduction

The inception of the English haiku verse can be reliably traced back to the beginning of the nineteenth century into the poetry of imagists such as Ezra Pound and Amy Lowell. This period can be considered the first of several haiku waves that permeated the American literary consciousness with the traditional philosophical suppositions of the Far East. In the beginning, this poetic form was perceived as too exotic, but with the advent of excellent translators and scholars such as R. H. Blyth, H. G. Henderson and D. T. Suzuki, the vision of the English written haiku genre began to materialize. Haiku has been flourishing in America since the 1950s, from coast to coast. A major factor in these shifts was the rapid rise of Haiku magazines, journals and organizations, which provided a pivotal publishing platform where acclaimed and also aspiring poets could present their haiku and engage in critical discussions. Among the most prolific poets of the second haiku wave were Jack Kerouac, Richard Wright and Gary Snyder, who together wrote thousands of original haiku. Haiku was perceived not only as a poetic medium reflecting the aesthetic pleasure of the fleeting moment but also filled the emptiness of introspective spiritual fulfilment that resulted from the aftermaths of the First and Second World Wars and the increasing materialistic desires of modernist society.

Nevertheless, haiku was not given official recognition until the 1970s, when in 1973 American haiku was collectively defined by the Haiku Society of America committee. A Multitude of haiku changes took place during the postmodern avant-garde, or the third haiku wave when haiku poets began experimenting with the form and its poetic nuances, and as a result, haiku split into distinctive subgenres. Over time, haiku became progressively more incomparable to the original Japanese form, but at the same time, a completely new concept of a more indigenous haiku genre emerged. American haiku verse now has more than a century of tradition, and the extent of its influence on the development of American literature has become a central subject in several contemporary studies, especially from the freshly contemplated perspective of African American poetry.

The first part of the thesis deals with the historical evolution of the traditional form of Japanese haiku and then theoretically introduces four Japanese haiku masters, Matsuo Basho, Josa Buson, Kobayashi Issa and Masaoka Shiki. With the help of professional literature, the thesis provides a fundamental insight into their haiku work. The second part introduces the main constituents of the first haiku wave and gives a detailed description of the inception of the English haiku verse by the Japanese poet Yone Noguchi. It also outlines the degree and

accuracy of the implementation of Japanese haiku in the Western literary tradition by poets from the ranks of imagists and subsequently by the successors of transcendentalists. Furthermore, in the third part, the thesis introduces leading American translators and scholars who have contributed to the reintroduction of haiku into American literary consciousness after the Second World War, especially among prominent poets of the Beat generation, such as Jack Kerouac, Allen Ginsberg and Gary Snyder. The thesis also outlines a parallel development of mainstream haiku and haiku of African Americans, Japanese Americans as well as Native Americans. The last theoretical unit delineates the differential development of haiku during the third haiku wave from the early 1960s to the high postmodern avant-garde. It introduces the main representatives of traditional and experimental haiku and also provides thorough contextual synopsis of prominent haiku in magazines, journals and organizations.

Initially, the practical part provides a comprehensive insight into haiku poetics and introduces some of the underlying philosophical principles of Zen Buddhism. The thesis then utilises the established theoretical foundation for the subsequent practical analysis of haiku poems from selected Japanese and American haiku poets as well as outlines the intricate evolution of American haiku from the initial Imagistic implementations at the beginning of the 20th century to its contemporary form. The third part employs the data obtained from the analysis and the conscientious groundwork from the theoretical part into an elaborate study on the contextual development of American haiku and its impact on American literature. In the last part, the thesis focuses on translations of Japanese haiku into English and also analyses the translation of Kerouac's haiku collection *Book of Haikus* into Czech.

2 Traditional Japanese poetry

2.1 The linguistic importance in Japanese poetry

Due to a distinctive developmental and theoretical gap in the linguistic substratum between Japanese and English language. It is essential to establish a clear theoretical foundation for the general understanding of Japanese poetics as well as to clarify some of the common misconceptions concerning the fundamental structuring of traditional Japanese forms. Japanese, as opposed to most of the European languages, is certifiably not a syllabic language, but it appertains to a family of moraic languages. "The mora is the unit of rhythm and of prosodic measurement of the Japanese language. It is the only prosodic unit which has been recognised by the native linguistic tradition, which calls it the haku" (Labrunne, 2012 p. 115). Old English short diphthongs and monophthongs were categorically monomoraic; moreover, long diphthongs and monophthongs were bimoraic (Hogg, 1992 p. 96). Although, there is still disagreement among linguists as to the definitions of "syllable" and "mora", the predeceasing Japanese poetic counting unit of sound "on" shared the same function in Japanese poetics as modern term haku or mora¹ (Broselow, 1996 p. 175; Gilbert). For instance, the word Tokyo is evidently a two-syllable word, yet it comprises four haku (Welch, 2013). Therefore, the established convention of counting syllables when writing Japanese poems in English, such as waka is consequently inaccurate.

Japanese speech consists of haku structured into groups with regular grammatical breaks usually after 5th or 7th haku (Higginson, 2013 p. 97). Thus, the Japanese poetic forms have been intentionally and functionally arranged according to these speaking patterns, even in the case of adopted forms such as Chinese kanshi, alongside the natural grammatical breaks. The ending of each line is then indicated by a cutting word called kireji. While this proves to be difficult for non-moraic language speakers to recognise, it is nonetheless, crucial for maintaining the natural flow of the speech.

2.2 Japanese poetic forms

During the Heian period (794 – 1185), before Japanese legibly entrenched itself as a literary language, Chinese was the predominant language spoken at the imperial court. One of the prevailing types of poetry among Japanese aristocrats was kanshi. The word kanshi stands for "Chinese poetry", and it includes any Japanese poetry written in Chinese (Collins, 2020).

¹ In the thesis, the modern term "haku" is used. However, some other literary texts still prefer the term "on" or "onji".

Although it was originally a Chinese type of poetry, it was partially reformed to suit the Japanese pattern of speech. kanshi usually consisted of 5 or 7 haku in 4 or 8 lines.

Parallel to Kanshi, another poetic type dominated the traditional imperial court. Waka poetry literally translates to "Japanese song". This genre consequently established a rudimental foundation for the majority of future Japanese forms, including hokku. It encompassed multiple different forms in a 5-7-5-7-7 metre, but only two withstood past the Heian period, and just one has preserved till the present time (The Editors of Encyclopaedia Britannica, 1999). The main two forms choka and tanka translate to "long poem" and "short poem" respectively, both sharing the same structure of repetition of 5 and 7 haku, with the last phrase ending with another 7 haku to elude a sense of cadence. While choka's structure can be repeated indefinitely, the shorter tanka strictly follows the precise 5-7-5-7-7 metre. After choka diminished in prominence, the word waka is now effectively synonymous with tanka (Keene, 1999 pp. 98, 164).

Tanka during the Heian period, comparable to the European sonnet during the Renaissance, became a staple love poetry of the respective times. However, while the sonnet is mainly expressing unattainable love, tanka had a more practical use and was actually being sent between lovers. Whilst the primal idea of tanka was to express the appreciation of nature, it also contained one's honest feelings and concerns. Tanka appeared, for the first time, in Kojiki, one of the earliest Japanese chronicles. Later on, Tanka became an integral form of the first extant collection of the Japanese waka poetry Man'yoshu. As the people were growing more connected with nature, the art was becoming more diversified and focused on capturing precise natural imagery. Before long, Tanka left the confinements of the imperial court becoming more accessible to lower society. Hence Kyoka, also known as townspeople poetry, developed from tanka. Refinement of the court was consequently replaced by the wit inspired by ordinary life, yet it maintained the original devotion to natural imagery (Higginson, 2013 p. 181 - 190). Later a new form called renga replaced tanka as the dominant poetic genre within the imperial court, as a consequence, the word tanka fell out of use until it was revived at the end of the nineteenth century.

Renga or "linked song" is considered as the first of the kinds of collaborative poems. Originated as a thing of a moment in the spontaneous aftermaths of contests in tanka composition. It was an informal episode for the poets to pass the time and put aside the seriousness of waka. The goal of such a gathering was to compose a long poem of several short stanzas. They took turns according to planned order one stanza at a time, with the senior poet usually opening with a stanza called hokku containing 17 haku divided into three lines 5-7-5.

Hokku functioned as artistic foreplay to establish a clear image and atmosphere for the whole poem. The next poet wrote the second stanza waki, a couplet with seven haku in each line, humorously contemplating about everyday life. The stanza pattern is then repeated. This also indicates the innate naturalistic inclination over ingenious wordplay. The intention was not merely to tell a story in a logical progression, but each stanza explored a new direction connected to the stanza before but rarely to before the previous ones. Final renga could have from fifty to hundred thousand stanzas brimming with a wide variety of imageries, feelings, and puns. However, not many rengas survived the test of time (Hakutani, 2009 pp. 1 - 16; Higginson, 2013 pp. 192 - 198). These idiomatic assemblies distinctively resembled the modern jam sessions of jazz.

3 Historical development of hokku

3.1 Japanese poetry before Matsuo Basho

In the 16th century, during the age of renga supremacy, dominating the aristocratic sphere of poetry, a new style sprouted out from the immense popularity of the poetic art. However, it developed from progressing deterioration of renga practices usually by the same aristocratic poets who initially invented the art of renga. Haikai also is known as haikai no renga or renku became a direct reflection to the stale and uptight set norms of the court poetry. Additionally, it commonly embraced vulgar, earthy and often sexualised themes, yet it retained the raw wit of the precedent. It occupied the same place in Japanese poetry that the limerick had in Victorian English literature. Haikai did not include the strict tradition of waka poetry stemming from the original informal nature of renga, which leads some scholars to believe that the haikai actually precedes renga. Later, during the paramountcy of Matsuo Basho and his contemporaries, haikai grew into a legitimate artistic tradition, establishing clear formal structure and the tone became more serious. However, it preserved the effect derived from employing witty puns and frank satire (Hakutani, 2009 pp. 1 - 16; Higginson, 2013 pp. 192 - 198). Furthermore, the surging importance of hokku, even in frivolous haikai, motivated the forthcoming dissolution of hokku to devise a unique poetic art form². Thus, putting in place a bedrock for the contemporary naturalistic haiku.

²Due to the chronological historical context, the term "hokku" is used until the term "haiku" is coined.

3.2 Matsuo Basho

Matsuo Basho's untainted vision of writing poetry was deeply influenced by his own experience attained from the extensive travels as well as by Basho's immense devotion to Zen Buddhism philosophy. Zen Buddhism proposes spiritual liberation from human subjectivity by surpassing all idealistic, moralistic and ethical attachments. It emphasizes naturalistic equality, in which animate and inanimate lose their differences. It teaches that love for something unambiguously exhibits love for life as it is. The devotee seeks for the state of Zen, of what R. H. Blyth calls "absolute spiritual poverty in which, having nothing, we possess all" (Hakutani, 2009 p. 2). This quote also refers to the state of mind called mu, nothingness, relinquishing one's individuality that such a consciousness corresponds to the state of nature. Such a poet expresses the concrete without conveying any general principles of abstract reasoning and devises only an outline for the reader to realize the vision (Hakutani, 2009 p. 2). This philosophy underlies much of Basho's school of traditional hokku.

Matsuo Basho wilfully distanced himself from, generally, unrefined poetic practices of his predecessors. Contrarily, he embraced subjects that invoked momentary enlightenment and a sincere sense of tranquillity. "Basho's hokku, unlike those of his predecessors, represented a new unique perspective and did not rely on the ingenious play on words often seen in renga" (Hakutani, 2009 p. 1). He was professing that our subjective desire to preserve does not necessarily have to be in line with nature's principles. By analogy, it is typically inconvenient to be rained on. However, from nature's perspective, rain provides indispensable water for all living. His principal aspiration was to portray the unity of sincere sentiments along with senses of nature and humanity (Hakutani, 2009 pp 17 - 36). Matsuo Basho, also a well-esteemed essayist, pioneered a new literary style, which involved prose, mostly in the form of a travel journal, essay, prose poem or even a short story alongside the earnestness of hokku. This consolidation of contrasting styles introduced prosimetric literary form haibun. Furthermore, in the midst of his travels, Basho frequently incorporated the style of haiga, in which the poet's paintings accompany the hokku to embrace the profound composition and encapsulate concrete yet a simple vision of the observer. Unfortunately, after Basho's death, hokku prominence begins to fade away gradually.

3.3 From Matsuo Basho to Modern Japanese poetry

At the time of hokku's progressive decline, a renewed painter Yosa Buson utilized his mastery to revise an art form on the brink vanishing. He lamented on creeping dissolution of

Basho's teachings and advocated for reverting to traditional principles of hokku poetry (Addiss, 2012 pp. 179 - 220). His painterly senses helped him more effortlessly capture the critical spectacle of natural imagery. Buson's vision, as opposed to Basho's, was not formed on the deep spiritual profoundness, but rather on the sincere objectivity of the poet. His hokku, recurrently accompanied by captivating paintings, are full of delicate descriptions of seemingly mundane things, which may allure the impression of uneventful scenes. However, his distinctive poetic style implicitly instigates the reader to conclude the bestowed conception in a minimalistic manner.

Soon after Yosa Buson died in 1783, yet another revered poet rose to an iconic prestige of hokku master. Kobayashi Issa's poetic style is substantially more akin to Basho's being a lay Buddhist priest. However, the leading factor which impacted his poetry was his own tragic life. Because his mother died early in his life, he had to move to his loathed stepmother. Thereupon he left the house with a resolve to become a poet. He suffered through the death of all of his four children as well as his first wife, and the second marriage ceased in divorce. Later, his house burned to the ground, and for the rest of his life, he dwelled in a rundown warehouse with his third wife (Addiss, 2012 pp. 221 - 266).

Issa's heart-breaking life trials tremendously amplified his poetic insight to portray more intensive and emotionally driven narratives. In his poems, Issa displayed boundless empathy for the suffering of all living and grief for ingrained natural injustice. However, he renounces to exhibit self-pity, and frequently, expresses his compassion through humour or satire. He recurrently unveiled intimacy not only with inner human desires, but also with the tenuous and delicate creatures such as insects, frogs or birds.

3.4 Masaoka Shiki's modern hokku reform

In the midst of the critical political revolution of Meiji Restoration (1868–1912), which brought about the final demise of the shogunate and reinstated the control of the country to imperial rule, the new westernized and modern Japan faced major political, economic and social changes. However, during that era, hokku became just a shadow of its revered past and undeniably did not coincide with the Japanese modern demands (Addiss, 2012 pp. 267 - 310). Thus, it seemed that many of the traditional poetic forms might get forsaken altogether.

Hokku's tremendously needed pursuit of revival arrived in the direst moment, and the leading figure in the midpoint of this upheaval was Masaoka Shiki. His at times contentious reforms brought back the poetic spotlight on many traditional forms such as hokku, tanka or

senryu (Addiss, 2012 pp. 267 - 310). Be that as it may, Shiki used to be a vivid critic of Basho's principles and ineptitude of traditional forms. "Shiki, irritated by the smugness of the tanka poets, had resorted to mathematics to prove that sooner or later all possible combinations of thirty-one syllables would be exhausted. It would become impossible to compose an original poem." Furthermore, regarding hokku: "He had become convinced that a time was coming when all possible hokku would have been composed" (Keene, 2016 pp. 126, 143). Eventually, he took his words back, yet still retained his critical views on superfluous rules established during the Heian and Edo periods. However, he vehemently rejected some of the groundbreaking deviations of his peers from traditional 5-7-5 hokku pattern as well as dispensing with the seasonal allusions. Moreover, Shiki embraced shasei or the "sketch from life", a new composition of writing influenced by Nakamura Fusetsu art style (Virgil, 2017 p. 6). Through the style of shasei the artist contemplates a realistic recording of immediate observation. "Shiki did not teach his pupils to be absolutely sincere in their expression of emotions or, conversely, to be interestingly ambiguous; he taught them instead to describe nature truthfully" (Keene, 2016 p. 116). Ultimately, he decided to amend the term hokku, which defined the seventeen syllable form thus far, to the contemporary haiku (Virgil, 2017 p. 8). Thus delineating a separation from the obsolete definition derived from the link-versed renga, and making a far-reaching step into modern Japanese prosody. Henceforth, establishing himself as the last master of traditional hokku and the first of modern haiku.

4 The Introduction of haiku into English literature

4.1 Early studies of Japanese poetry

To accurately draw the earliest Western linkage to Japanese prosody, it is necessary to clarify the social-political situation of Japan during the Edo period of Tokugawa shogunate ascendancy (1603 – 1868). Throughout this era, Japan became a stringently closed country. The only remaining link with the Western world was Dutch trading post Dejima, a small artificial island bay of Nagasaki. Dejima served as a trading and exchanging station between the Netherlands and Japan. Here, Hendrick Deoff, a factory director, came in contact with the traditional Japanese poetic forms. In the course of his time living in Japan, Deoff became a rather accomplished haiku poet. In 1810, he made a momentous mark in history by composing the first haiku in Japanese as a non-Japanese writer (Kiuchi, 2017 pp. ix - x).

Since then, traditional Japanese poetry has been closely perceived by many other Western countries. However, haiku did not mark its prominence in the English speaking world confirmedly, until the end of the 19th century. One of the earliest conspicuous English written publications defining haiku, at that time still referred as hokku, was William George Aston's 1877 book *A Grammar of the Japanese Written Language* (Kiuchi, 2017 p. x). Here Aston describes the haiku form: "Hokku, as its name indicates, is the first part of a verse of tanka. It consists of three lines of five, seven, and five syllables, or seventeen syllables in all" (Aston, 1877 p. 203). Aston refers to syllables, which indicates the prevailing absence of adequate understanding of Japanese linguistics, but on the other hand, he is making a pursuit to instil fundamentals of Japanese prosody to English-speaking public. Furthermore, the book also provided translations of a limited range of Japanese haiku. Twenty-two years later in 1899, Aston published *A History of Japanese Literature*, where he offered a more detailed description of Japanese haiku and a noticeably larger variety of translations. This time, he substituted the term hokku with haikai (Kiuchi, 2017 p. x). Subsequently, on April 8, 1899, the book inspired a British periodical *The Academy* to organize the first known English-language haiku contest. The winning haiku by R. M. Hansard is arguably the first published and legitimately recognized English haiku (The Academy, 1899 pp. 414, 438).

The west wind whispered,
And touched the eyelids of spring:
Her eyes, Primroses.

(The Academy, 1899 p. 438)

Hansard's haiku accurately portrays the key essence of haiku, presumably inspired by traditional Japanese haiku poets, by incorporating naturalistic references. However, he insisted, by today's understanding, needlessly on following the 5-7-5 syllable count. Hansard's primacy persists as a topic for the debate as the former haiku translators frequently attempted to capture the haiku principles.

Simultaneously, a well-regarded British Japanologist Basil Hall Chamberlain extended an early analysis of Japanese poetics in the journal *Transactions of the Asiatic Society of Japan*. Although, the analysis did not encompass the term haiku or hokku, but referred to it as a farewell poem in the seventeen syllable form. Later in 1902, Chamberlain included his memorable essay *Basho and the Japanese Poetic Epigram* in the second volume, in which he pioneered the first proper look into Japanese haiku (Kiuchi, 2017 p. x). He described haiku as an ultra-short piece of verse expressing a delicate or ingenious thought. He veritably depicted the actual term "haiku" referring to it, not in the modern sense, as an "Epigram" (Chamberlain, 1902 pp. 241-362). Thereon, the essay became the respectable source for many forthcoming North American poets as well as it firmly infused the term hokku in English literature (Higginson, 2013 p. 51).

In the midst of the everlasting discussions about the primacy of English written haiku, two more reoccurring candidates have been repeatedly cited. The first is Yone Noguchi's haiku in his 1901 novel *The American Diary of a Japanese Girl*:

Remain, oh, remain,
My grief of sayonara,
There in water sound!

(*The American Diary of Japanese Girl*, 1901 p. 236)

The second is Ezra Pound's haiku-style poem in the April 1913 issue of *Poetry a Magazine of Verse* *In a Station of the Metro*:

The apparition of these faces in the crowd:
Petals on a wet, black bough

(*Poetry A Magazine of Verse*, April 1913, p. 12)

These disputes are assumably due to former ambiguous characterizations of assumed haiku verse conventions as it is depicted in the discussed publications along with generally disconnected referencing of isolated precedents. In the case of Ezra Pound's poem, it is

universally regarded as the first Imagist poem consciously composed into a haiku-like structure. In a Yone Noguchi's case, his poem marked itself as the first utilization of English haiku verse incorporated in a published narrative literary work in the form of a journal written from September 23, 1899 to March 19, 1900. Nevertheless, these preeminent precedents foreshadowed the rise of the first haiku wave in the United States.

4.2 The inception of English haiku verse

For the time being, it is plausibly inconceivable to accurately pinpoint the precise date of English haiku verse inception. However, be that as it may, it is potentially feasible to determine when the process might have begun via meticulous historical tracing. Arguably, the crystallisation of English haiku verse has not been concluded when we take into account that haiku, at that time hokku, has been recognised in a traditional English literary consciousness little over a century. In contrast, the perceived prominence of Japanese traditional hokku verse dates way back to the Heian period. In any case, the person who indubitably played the most vital role in establishing the English haiku verse, including disseminating Japanese poetics in the West was a Japanese poet Yone Noguchi.

A barely eighteen-year-old Yone Noguchi arrived in the United States in early December 1893 in hopes of eventually becoming a well-regarded English-language writing poet and an interpreter of Japanese arts. Initially, He worked as a domestic servant in San Francisco Japanese-language newspaper run for almost a year. Henceforward, he moved to Palo Alto, where he got acquainted with his soon to be mentor Joaquin Miller. At that time, Noguchi was already a contributing journalist and on his way to apply to Stanford University. In April 1895, Noguchi, wholly determined to pursue the poet's life, leaves for Oakland to pay homage to Miller's house in the mountains he himself called the Heights. Joaquin Miller, already being fascinated by Eastern literary traditions, was astonished by Noguchi's ambitious aspirations as well as intrigued by the still unfathomed realm of Japanese art (Kiuchi, 2017 pp. 3 - 6). Noguchi's boundless enthusiasm alongside Miller's interest in the Eastern principles vastly stimulated Noguchi absolute dedication to haiku.

Besides Miller's impactful mentorship, Noguchi's gradually developing poetic style was meticulously shaped by drawing on both Western and Eastern literary and philosophical approaches. The affinity with nature, and encapsulating objective unity was predominantly inspired by Basho's Zen Buddhism principles portrayed in his hokku, which Noguchi frequently translated. These principles were subsequently solidified by Noguchi's aversion to materialism

originated from his mentor. However, the all-encompassing lines abounding with Noguchi's romanticized responsiveness to the sublime shows a distinct resemblance to Walt Whitman's poetic complexities. In Whitman's *Song of Myself*, he includes a concept of balance between self-body and soul as well as a uniform lyricism that celebrates the ecstasy of love (Hakutani, 2009 pp. 37-51). Lastly, Noguchi's unparalleled poetic understanding was based on the original qualification in Edgar Allan Poe's "The Philosophy of Composition", where he defined a literary content as such: "If any literary work is too long to be read at one sitting, we must be content to dispense with immensely important effect derivable from unity of impression— for, if two sittings be required, the affairs of the world interfere, and everything like totality is at once destroyed" (Poe, 1846 p. 163). Noguchi regarded E. A. Poe as a visionary of his epoch, a revered representative of symbolism (Kiuchi, 2017 pp. 8 - 9). Thus Noguchi accordingly implied that evocative art such as haiku is a direct manifestation of instant effective uniformity in addition to the author's open expression of the intimate objectivity to naturalistic phenomena.

Noguchi's intricate journey to diffuse haiku verse in English literature was initially induced by his ingrained inclination towards traditional Japanese haiku by Matsuo Basho in particular. On Miller's recommendation and after numerous rejections from several journals, he received an endorsement by editor Gelett Burgess of *The Lark* to publish his first five poems. They were described by Burgess as long Western hokku-style poems with twenty-one lines in the longest and twelve lines in the shortest. (Burgess, 1896 p. 1). However, after his return to the Heights, Noguchi found out that tens of his haiku, including various translations of the Basho, were stolen and subsequently published in the San Francisco Chronicle. According to Edward Marx, the translated haiku were wrongly arranged without blank lines, unsuitably constituted as a single poem, oblivious of any established structure and devoid of meaning (Marx, 2016 p. 113). Be as it may, this has been recognised as the first published English translation of Basho's haiku. In 1897, Noguchi published his first collection of poems *Seen and Unseen, or Monologue of a Homeless Snail*, in which he drew the essence of haiku to show how the fundamental principles function, and overtly revered Basho's poetic and metaphysical insight (Kiuchi, 2017 pp. 8 - 11). The most noteworthy poem in the collection *To an Unknown Poet* is considered to be the first of Noguchi's experimental English haiku arranged in 3 lines, which 23 years later Noguchi himself deemed as one of his original haiku.

When I am lost in the deep body of the mist on the hill,

The world seems built with me as its pillar!

Am I the god upon the face of the deep, deepless deepness in the Beginning?

(Seen and Unseen, or, Monologue of a Homeless Snail, 1897 p. IX)

Henceforward, he leaves the Heights and continues to explore the intricacies of his flourishing haiku diction. The same year, he published a collection of poems *The Voice of the Valley*, based on his travels around the Valley of Yosemite, and heavily inspired by Walt Whitman's poetic concepts as well as reminiscent of Basho's prolific pilgrimages. After his aforementioned novel *The American Diary of a Japanese Girl*, Gelett Burgess responded with his two haiku, which now stand as the first English haiku written by a non-Japanese (Marx, 2016 p. 117).

Bird, at my window,

Are you beautiful as song?

Yes, Love's wings brought you!

Bring in the song-light,

Spy out my longing wonder!

Try my honey, too

(Yone Noguchi: *The Stream of Fate Volume One the Western Sea*, 2019 p. 274)

On November 20, 1902, Noguchi arrived in London, where he published his third collection of poems *From the Eastern Sea* (Kiuchi, 2017 pp. 7 - 17).

At this point, it was undeniably evident that the fundamental aspects of English haiku verse had already been well established yet remained comprehensively unrecognized in the Western literary consciousness. Noguchi, up till now, used the term "lines" for his haiku-style format, but in April 1903 he sent six poems to Japanese journal *Imperial Literature* titled *Hokku*, which was later reprinted in 1909 *The Pilgrimage*. Half a year later, Noguchi, wholly determined to disseminate his English implementation of Japanese hokku in the United States, he published a brief essay *A Proposal to American Poets*, which he concluded with the following suggestion: "Pray, you try Japanese Hokku, my American poets!" (Kiuchi, 2017 p. 19). Thus, Noguchi declared the commencement of the first haiku wave in the United States.

4.3 The first haiku wave

In many instances, the fundamental Imagist principles intuitively resonate with the innate natural acuteness along with the attachment to the objective clarity of Japanese haiku verse. Therefore, it is hardly surprising that the early 20th century Anglo-American movement tentatively assimilated haiku even before the English verse was formally composed by Yone Noguchi. However, the prominence of English haiku had not surfaced until Noguchi's 1913 far-reaching series of lectures on Japanese poetry at Magdalen College, Oxford as well as his 1914 *The Spirit of Japanese poetry* alongside my other publications of literary criticism, which were widely circulated in the West (Kiuchi, 2017 p. xi). Simultaneously, Noguchi's associations with Western poets had a significant effect on various modernist Japanese poets, efficaciously mending the existing parallels of two worlds. Finally, after his momentous collection *Japanese Hokkus* (1920), American poets received a critical incentive from Ezra Pound, which precipitated their regard for haiku poetry.

Ezra Pound, an Imagist movement icon, became acquainted with Yone Noguchi as early as 1911 when Noguchi sent him the acclaimed fifth collection of English poems *The Pilgrimage* with a letter proposing an exchange. Pound was unequivocally intrigued by Noguchi's suggestion, noting back: "[...] Of your country I know almost nothing—surely if the east & the west are ever to understand each other that understanding must come slowly & come first through the arts [...]" (Noguchi, 1975). Subsequently, 2 years later, in April 1913, Pound published his honoured poem *In a Station of the Metro* containing distinct haiku-style characteristics. William J. Higginson, perhaps prematurely, set forth: "This may be the first published hokku in English" (Higginson, 2013 p. 51). However, his proclamation merely revealed a prevalent insufficiency in the comprehension of historical continuity. In *Vorticism*, an essay published in *The Fortnightly Review* 1914, Pound recognised for the first time his indebtedness to Japanese poetics in general and the art of haiku in particular (Hakutani, 2009 pp. 3, 69 - 73). Therefore, it is evident that Pound's poem encompasses much of Japanese poetic philosophy, but it is certifiably not haiku per se. Pound construed his paradigm of an image in his essays *A Few Don'ts By An Imagiste*, *Vorticism* as well as *As for Imagisme*. He defined an image as a cluster or a vortex, whence the term vorticism is derived, from which and into which one's senses are unceasingly rushing (Pound, 1914 pp. 469 - 470). A year later, Pound classified an image as an in-depth objective impression of the influx of energy (Pound, 1915 p. 349). "An Image is that which presents an intellectual and emotional complex in an instant of time. It is the presentation of such a 'complex' instantaneously, which gives that sense of sudden

liberation; that sense of freedom from time limits and space limits; [...]" (Pound, 1913 p. 1). Pound's original concept of an image or ideogram coincides with many of haiku principles rooted in Zen Buddhism. Here, haiku is a momentary realization of aesthetic suggestion from objective imagery. Parallel to Pound's depiction in *A Few Don'ts By An Imagiste*, the essence of haiku is anti-temporal, and its perpetual effect is incessant. Furthermore, Pound's spontaneous use of juxtaposition as it is evident in the poem *In a Station of the Metro* is also vastly prevalent in haiku poetics.

Nonetheless, Pound, being the initial catalyst of the haiku wave, was not abnormally active in writing haiku since he produced only three known. Therefore, the hypothetical torch was passed predominantly on other Imagist and Transcendentalist writers, which were deeply impacted by Noguchi's incessant efforts to induce haiku into the consciousness of American poets. In particular, his aforementioned Oxford lectures and literary criticisms profoundly stimulated many of the Imagist poets such as Amy Lowell, T. E. Hulme, John Gould Fletcher, or Yvor Winters (Kiuchi, 2017 p. xi). Amy Lowell's haiku-like poetry, in particular, stood out among the others. She introduced a more emotionally charged and sophisticated style of poetry, yet she remained honest to the original Pound's ideas. These principles are apparent in her poem, *Autumn Haze* from the collection *Pictures of the Floating World*.

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

(Pictures of the Floating World, 1919 p. 16)

Outwardly, the poem adheres to many of the underlying aspects of haiku. Amy Lowell via juxtaposition, reflects on a distinctive parallel between a dragonfly and a maple leaf. Furthermore, the title elicits seasonal discreteness, and the second line draws the ambience. Although the poem does not resonate with the traditional haiku structure, it exemplifies the best from the pen of imagists.

However, with the foreseen dissolution of the Imagist movement in 1927, the first haiku wave came to an end, and what followed was a 30-year long period of thoroughgoing laconism. Among those who tried to bridge the seemingly fruitless period were William J. Higginson and Thomas Lynch. Both of them tried to reflect on the rise of Japanese poetic, haiku in particular, and meticulously rebuttal the leading rationale as to why it came to be. Thomas Lynch argues that haiku "fulfils the poetic aspirations of important trends in American literature that have endured throughout the past century and a half... some deep-seated necessity in their poetic

practice" (Lynch, 2001 p. 115). Furthermore, he indicates that haiku alleviated the absence of spiritual principles derived from Zen Buddhism philosophy. Lynch upheaved the relevance of the Transcendentalist movement, which consequently set the stage for the first haiku wave. There are multitudes of parallels between the two philosophies. Both convey the identical concept of the detachment of all subjective prejudices and self-centrism. Both seek to see the world with a contrasting perspective. Furthermore, one and the other emphasize naturalistic equality, in which animate and inanimate lose their differences.

Transcendentalist concepts profoundly inspired a plethora of modernist poets such as William Carlos Williams, Wallace Stevens, and Charles Reznikoff, who subsequently resolved to pursue the art of haiku even in the midst of the placid times. William Carlos Williams, in particular, left a long-lasting legacy that encouraged many of the aspiring haiku poets of the second half of the 20th century. Initially, he appertained to the Imagist movement, but later his diverse poetic endeavours diverged to a more independent style akin to Objectivism. However, he still retained some of the original Imagist principles (Zuk, 2013). Williams endorsed the objective observation over literary allusions and superfluous ornamentations. He regularly employed juxtaposition, and over time, the unfolded haiku components became subtler and more unblemished. On the other hand, Reznikoff employed a broader assortment of forms. Typically, he arranged short lyrical units into unbound, yet climactic sequences. Although, most of his haiku were embedded in elongated stanzas (O'Brien, 1982 pp. 20 - 22). Nevertheless, Reznikoff is perhaps the most enduring link between the Imagists movement and the 1950s. Williams proclaimed that American poetry's eminent focal point is the inner reality of the observed object. Thus transforming the underlined ordinary substance to elicit a poetics of the objective imagery. However, modernist poet Wallace Stevens argues that American poetics is predominantly focused on the inner reality of the subject. Therefore, emphasising the sense of subjective uniformity of mental images is closely related to Zen-like philosophy (Ross, 2012 p. 3). These refinements of objective realisation and immaterial consciousness became pivotal for the looming second haiku wave.

5 The American Haiku Movement

5.1 The beginning of the second haiku wave

The beginning of the 20th century demonstrated how haiku overtones modified the American poetic perception as well as how it swayed the metaphysical understanding. However, it remained self-contained within blurred boundaries of various literary movements, and eventually, it diminished to sporadic allusion. Moreover, the forthcoming historical and social-political fluctuations consequently impaired its reach. From a coeval perspective, it is certainly feasible to determine specific rationales that substantially impacted the US perception of Japanese poetry by intently inspecting the ensuing sequence of historical events during the haiku recess. First and foremost, the Second World War dramatically shaped the American literary consciousness and instilled post-war themes. Modern literature became more fixated to accurately depict the world in despair and desolated by the raging war. Hence, it precluded any spiritual contentment and tranquillity of natural refinement all together. Furthermore, after the attack on Pearl Harbour in 1941, Americans became forthrightly resentful towards anything of Japanese origin, including Japanese poetic arts such as haiku. The early 1950s signified the birth of the second haiku wave, which is universally now called the American haiku movement. Promptly after the dust had settled from the Second World War, many of prominent American scholars and poets became wholly absorbed in Japanese haiku and Zen Buddhism philosophy. This was a direct consequence of apparent conflict with the modern materialistic way of life, bereft of spiritual fulfilment. This notion was subsequently amplified by the Hippie culture with its engrossment in Eastern art, literature, and philosophies.

The integral personages fundamentally responsible for the dawn of the haiku Renaissance in American literature were originally American scholars, translators, and interpreters of Japanese arts. Harold G. Henderson was one of the first who became inordinately invested in Japanese haiku as early as in the 1930s. In 1934, Henderson published *The Bamboo Broom*, the first conspicuous study of Japanese haiku in English, which he updated and renamed in 1958 to *An Introduction to Haiku*. The book became, until recently, the most frequent first introduction to haiku for Western readers (Higginson, 2013 pp. 63 - 64). Henderson built on rudimental concepts of poetic imagery related to the haiku of his predecessors William Carlos Williams and Wallace Stevens. His translations contained an end-rhyme, a quality typically absent in traditional Japanese haiku, but nonetheless, implemented more effortlessly and skilfully than by his predecessors (Higginson, 2013 pp. 63 - 64). He also provided analyses of original haiku by acclaimed Japanese poets. Henderson's extensive study of haiku had a similar

effect on American literature of his time as Yoguchi's lectures on Japanese poetry in London in the midst of the Imagist movement.

Howbeit, the most prolific scholar on Japanese poetics, was assuredly R. H. Blyth. Provided that Henderson's comprehensive study of haiku revived and re-established haiku tradition in American literary consciousness. R. H. Blyth's profound haiku analyses and translations emphatically impacted the direction of the second haiku wave. In 1949 he published the first of his four volumes of *Japanese haiku* accompanied by translations, and elaborated analyses, which inspired many American poets, the Beat Generation, in particular, to write haiku in English (Hakutani, 2009 pp. 3 - 4). Nevertheless, Blyth's devotion to Japanese culture and art did not end here. He participated, among other things, in the preparation of a document in which Emperor Hirohito renounced his divine origin. He also taught English to Crown Prince Akihito (Blyth, 1960). Thereafter, he published another two volumes, *History of Haiku*, closely centred around the development of haiku form. However, perhaps Blyth's most integral contribution to the rising American haiku movement was his profound spiritual and philosophical insight.

Unlike the Imagist haiku and haiku of transcendentalist descendants at the beginning of the 20th century, the poets of the second wave were conscious of the spiritual substance of the haiku genre. Thus, most of the haiku poets perceived it as a direct expression of Zen Buddhism philosophy. This implies that haiku during the American haiku movement exhibited specific orthodox premises, expectations, and inhibitions (Brink, 2010 pp. 1 - 8). Additionally, American haiku poets unequivocally recognized the relevance of Zen Buddhism principles as a fundamental aspect of authentic haiku poetry. One of the first unequalled books which introduced the spiritual substratum of haiku from Confucianism to Buddhism was Blyth's 1942 *Zen in English Literature and Oriental Classics*. In parallel, The Beat Generation poets, as well as Richard Wright, centred their understanding of Zen conjointly around D.T. Suzuki, Alan Watts, and John Cage's extensive works, which instilled a theoretical foundation of haiku as a Zen Buddhist art form (Lynch, 2001 p. 123). Furthermore, American scholar and translator Kenneth Yasuda was one of the first who emphasized the importance of the "haiku moment" in his 1947 *A Pepper Pod* and 1957 *The Japanese Haiku*, which remains one of the key concepts unifying various haiku schools in the West (Lynch, 1989 pp. 34 - 36). "The "haiku moment" signals an effort to reconcile aesthetic representation with direct experience through evocative movement across time and space, a movement that emerges in relation to text, context, and

audience" (Ross, 2017 p. 1). These and many other successive prevalent studies profoundly shaped the rising American haiku movement and cemented haiku in American culture.

5.2 The Beat Generation haiku

American haiku scholars of the fifties functioned as mediators of Eastern philosophies and Japanese orthodox haiku tradition for the Beat Generation poets. Furthermore, they continued to build on formerly established principles of the Imagists and transcendentalists descendants of modern literature. In contrast to the prominent academic poetry, the Beasts embraced the emotional sharpness of the objective imagery as well as expanded on the need to realize one's spirit through haiku and Zen aesthetics. The Beat Generation poets Gary Snyder, Jack Kerouac, and Allen Ginsberg were the leading figures of the early American haiku movement in the 1950s.

Gary Snyder played an integral role in introducing haiku to his fellow Beat poets, to Jack Kerouac in particular. Prior to haiku influence, Snyder's work has always exhibited keen sentiment for natural imagery. However, this passion was further invigorated by Kenneth Yasuda's works on haiku poetics. Snyder sought to ingenuously implement Yasuda's concept of haiku moment. He argued that the haiku moment is omnipresent in every form of anyone's life experiences. (Lynch, 2001 pp. 124 - 125) Therefore, Gary Snyder is possibly one of the first American poets who attempted to fully comprehend this zealous poetic approach. His most sustained haiku collection *Hitch Haiku* was published as a concise sequence in his 1967 book *The Back Country*. Soon after Kerouac published his celebrated book *The Dharma Bums* in 1958, Gary Snyder left for Japan to study Zen at a monastery. For his far-reaching contributions to haiku, he received Masaoka Shiki International Haiku Grand Prize in 2004.

Since the early years, Jack Kerouac's socio-political views were shaped by the works of numerous authors such as Henry David Thoreau, Ralph Waldo Emerson, and Walter Whitman. Kerouac vehemently criticised the postmodern materialistic longing abundant of corruption and suffering. Kerouac's works chronicle his constant search for own place in the world along with his gradual reconciliation with the ubiquitous hardship. He was also inspired by wandering across the states and meditating on the mountains, very much alike the pilgrimaging Japanese haiku poets. Haiku granted Kerouac both the escape from the averse modern world and the spiritual contentment. Furthermore, Kerouac was one of the first to elaborate on the differences between English and Japanese haiku. In 1959, the year *Blues and Haikus* was released, he stated, "The American Haiku is not exactly the Japanese Haiku. The Japanese Haiku is strictly

disciplined to seventeen syllables but since the language structure is different I don't think American Haikus (short three-line poems intended to be completely packed with Void of Whole) should worry about syllables because American speech is something again...bursting to pop. Above all, a Haiku must be very simple and free of all poetic trickery and make a little picture and yet be as airy and graceful as a Vivaldi Pastorella." (Kerouac, 1959). Thus he diverged from orthodox Japanese haiku form and began to promote a more western interpretation of haiku apt to English language nuances. In consequence, Kerouac's American haiku exposes premeditated emotional exhilaration and retains genuine individualistic perceptivity. Moreover, as it was stated, Kerouac discarded traditionally restrictive syllable count and embellished haiku with reverberations of various emotional overtones, including humour and satire (Ross, 2012 pp. 1 - 4). He professed that American haiku should emphasise both sincere metaphysical unity with nature as well as light-heartedened or even humorous occurrences of ordinary life (Heejung, 2018 p. 91). This indicates Kerouac's idea of incorporating elements of whimsical senryu, which thrives on ingenious wordplay and striking anecdotes. Nevertheless, Kerouac's unshackled attentiveness to Eastern philosophies vastly impacted his adamant convictions more than anything else before.

Kerouac's passion for Buddhism grew from early 1954 to 1957. He first became interested in Buddhism before his acquaintance with Snyder in late 1953. During that time, he also studied other Eastern philosophies such as Confucianism and Taoism. However, He was concerned with religion throughout his whole life, growing up in a devout Christina family. This frequently caused conflicts in how the world ought to be perceived. Kerouac fiercely criticised some of the teachings of Christianity, which regarded all animals to be inferior to humans. Buddhism, on the other hand, emphasizes the impartiality of all life, even if it is the life of an animal (Heejung, 2018 pp. 56 - 60). Moreover, in his book Hakutani Yoshinobu writes, "Kerouac realized that Buddhism, rather than denying suffering and death, confronted both. For him, Buddhism taught one to transcend the origin of suffering and death: desire and ignorance. Most impressively, Buddhism taught Kerouac that the phenomenal world was like a dream and an illusion and that happiness consisted in achieving that strange vision in the mind— enlightenment." (Hakutani, 2009 p. 90). This suggests that Buddhism, rather than Christianity, encouraged Kerouac to reconcile with prevalent suffering in the world as well as to acknowledge inevitable death. Nevertheless, he did not effectively reject his former beliefs, but instead remarkably devised what can be only described as an Easternised Christianity

(Heejung, 2018 pp. 56 - 60). Kerouac's references to Christianity are relatively prevalent in his *Book of Haikus*.

Ah Jerusalem --- how many
Autumn saints slaughtered
Thee with Christ?

Christ on the Cross crying
—his mother missed
Her October porridge

(Book of Haikus, 2003 pp. 172, 173)

In the midst of his ceaseless studies of Zen Buddhism, he recurrently pondered the state of nothingness, *mu*, a key principle in Zen. However, Kerouac's understanding of nothingness is more related to a different branch called Mahayana Buddhism. The emptiness of all things is the core of Mahayana Buddhism, in which the faith alone is the origin of celestial salvation (Blyth, 1981 pp. 19 - 21). Some of Kerouac's haiku attempts to evoke a distinctive image of *mu*, but his employment uniquely preserves subjective qualities.

Kerouac was caught in the spotlight of attention for the first time in 1958 with his book, *On the Road*. The narrative reflects the prevalent mistreatment of minorities and the marginalized social groups of the post-war in the United States. Kerouac sympathetically ponders on spiritual poverty as well as growing dependency on science and technology (Heejung, 2018 pp. 44 - 46). However, nothing ever impacted the early American haiku movement more than his most widely read novel, *The Dharma Bums*, the bible to the whole generation of American writers. *The Dharma Bums* is a biographical account of Kerouac's ultimate search for the meaning of life. It explores the central teachings and practices of Buddhism, and it uncovers the implication of English haiku. In the opening, the book introduced the reader to Japhy Ryder, a character based on Kerouac's friend Gary Snyder. Japhy is an avid haiku poet inspiring others to join him on his poetic spree. Among other things, he reads remarkable studies of D. T. Suzuki as well as a fine quadruple-volume edition of Japanese haikus. Unquestionably the works of R. H. Blyth. Japhy argues that haiku should be "as plain as porridge" devoid of any poetic complexities. Consequently, the combined effects of Kerouac's and Henderson's contributions stimulated hundreds of Americans to start writing

haiku (Higginson, 2013 pp. 63 - 64). Many of Kerouac's works on haiku were published after his death in 1969, such as his 1971 brief sequence of twenty-six haiku in the collection *Scattered Poems* or his celebrated *Book of Haikus* published in 2003. Nonetheless, the quality and volume of Kerouac's haiku collections made the first sustained argument for American haiku as a solidly established English-language literary art.

Kerouac's inspiring dedication to his literary and philosophical ingenuity did not go without respect from other prominent authors of his time and onwards. Perhaps the most praise was granted by his fellow Beat Generation poet Allen Ginsberg. In a 1966 interview for the *Paris Review*, Allen Ginsberg extended his admiration for Jack Kerouac's haiku poetics, "Despite all confusion to the contrary, now that time's passed, I think the best poet in the United States is Kerouac still. Given twenty years to settle through. The main reason is that he's the most free and the most spontaneous. Has the greatest range of association and imagery in his poetry. I think that he's stupidly underrated by almost everybody except for a few people who are aware how beautiful his composition is—like Snyder or Creeley or people who have a taste for his tongue, for his line. But it takes one to know one." (Ginsberg, 1966). Ginsberg continues, "he has the one sign of being a great poet, which is he's the only one in the United States who knows how to write haiku. The only one who's written any good haiku. And everybody's been writing haiku. [...] Kerouac thinks in haiku, every time he writes anything —talks that way and thinks that way. So it's just natural for him. [...] He's the only master of the haiku." (Ginsberg, 1966). Regardless of Ginsberg's assertion that Kerouac composed haiku spontaneously, Kerouac stated otherwise in his 1968 interview, "Haiku is best reworked and revised. I know, I tried. It has to be completely economical, no foliage and flowers and language rhythm, it has to be a simple little picture in three little lines. At least that's the way the old masters did it, spending months on three little lines and coming up say, with: In the abandoned / boat / the hail / bounces about. That's Shiki." (Kerouac, 1968). Moreover, Ginsberg further comments on Kerouac's ingenious haiku aesthetics in his book *Spontaneous Mind*, in which he also honours the works of his predecessors Williams Carlos Williams and Ezra Pound. Ginsberg writes, "[...] He was a perfect haiku man. Because it required two flashes with a gap in between, which the mind of the reader connects just as they were connected sequentially in the mind of the writer. So I think he broke the ground on that here in America." (Ginsberg, 2001 p. 368). Although, Ginsberg and Kerouac both shared analogous views on spontaneous haiku and metaphysical understanding often complementing each other as it is evident in Ginsberg's book *Spontaneous Mind*, "What Kerouac and I thought about haiku – two visual images, opposite poles, which are

connected by a lightning in the mind [...] two disparate images, unconnected, which the mind connects." (Ginsberg, 2001 p. 248). However, the means of how they approached the implementation of American haiku form diverged substantially.

Ginsberg rather than expressing the haiku aesthetics with Zen perspective, he emphasised the significance of momentary sensation when composing haiku. He elaborated on this phenomenon in his interview, "Gaps in space and time through images juxtaposed, just as in the haiku you get two images that the mind connects in a flash, and so that flash is the petite sensation; or the satori, perhaps, that the Zen haikuists would speak of—if they speak of it like that." (Ginsberg, 1966). Even though Ginsberg undeniably understood that Zen is an irreplaceable element in the process of writing haiku, he argued that the haiku itself should be the conclusory centrepiece. Ginsberg's haiku, as opposed to Kerouac's, still upholds the orthodox 17 syllable count. On the other hand, Ginsberg completely dropped the traditional three line structure and renamed it to American sentence, seventeen syllables in a grammatically complete sentence evolved from haiku (Snyder, 2019). Rather than seventeen syllables going down in Japanese text, he would make American Sentences seventeen syllables going across, linear (Nelson, 2008). Thus Ginsberg eliminated the rudiment application of kireji, cutting words, which do not accurately translate to English-language poetics. Ginsberg's solutions to haiku cutting, which first appear in his 1994 book *Cosmopolitan Greetings* he argued "that divvying them up in five-seven-five syllable lines makes the whole thing an exercise in counting, not feeling, and too arbitrary to be poetry." (Snyder, 2019). Ginsberg described the American sentences as such, "One sentence, 17 syllables, end of story. Minimum words for maximum effect. It makes for a rush of a poem, and if you're trying your own hand at these and decide to include the season and an aha! moment as Japanese haiku do—a divided poem with a hinge or pause separating the originator from the kapow!—well, more power to you." (Ginsberg, 1995 in Snyder, 2019). In the book, Ginsberg provided some of his American sentence compositions.

Rainy night on Union Square, full moon. Want more poems? Wait till I'm dead.

(*Cosmopolitan Greetings: Poems 1986 - 1992*, 1994 p. 106)

Nonetheless, Ginsberg published only one book entirely given over to haiku throughout his prolific career in 1978 called *Mostly Sitting Haiku*. Several other Beat Generation poets, for instance, Gregory Corso, Lew Welch, Jack Spicer, Lawrence Ferlinghetti, and many others offered their variations of haiku or haiku-like poems and extensively contributed to study of the

Japanese haiku tradition. However, be as it may, most of their work remains uncovered and are yet to be fully explored. Haiku esteem continued to grow with the birth of the Hippie culture, which far surpassed the fortitude of the Beat generation. A leading influence at that time was a philosopher Alan Watts, whose writings and recordings reinforced Zen principles and the outstanding impression left by the Beats of the 50s (Higginson, 2013 pp. 66 - 67; Watts, 1960).

5.3 African American haiku

The homogenous contention of the American haiku mainstream of the 1950s sought to consolidate the Zen Buddhist doctrine with the creative consciousness of the haiku poet. At which point, Zen ideology was often regarded as a decisive determinant of how haiku ought to be conceived. However, this aspiration generally incited profusion of poets to artificially constitute the haiku moment devoid of any candour. Thus other prolific approaches were frequently overshadowed by Zen incontrovertible prominence. Nevertheless, there have been a few characteristic tendencies, notably among African Americans and Native Americans to unshackle from the imposed restrictions of the dominant mainstream. In both cases, the poets approached haiku from their cultural perspective in mind. African American poets introduced literary and socio-political agenda, a novelty typically absent in a traditional haiku. Furthermore, the work of African American poets bridged the rupture between mainstream haiku and the turbulent black literary and social ontogenies in the 20th century. Their work unveiled systematically ingrained racial injustice suffered by African Americans as well as the exigency to preserve liberty in a hostile climate. It externalized both the commitment to explore the cultural mainspring of African Americans and the calls for insurgent action that eventually developed into the Black Power movement and its literary counterpart, the Black Arts Movement in the 1960s (Trumbull, 2016 pp. 23 - 26). Alongside the socio-political agenda, African American poets also incorporated refined oral traditions and musical forms such as jazz or blues. From the 1980s onwards, African American poets used haiku to reflect on turbulent experiences of the former generations as well as to advocate for creative minds of the current era. Simultaneously, the impact of African American music on haiku development became even more pronounced (Trumbull, 2016 p. 52). As a matter of fact, African Americans have been writing haiku since the first haiku wave, and their work in the genre has been prevalent throughout the entire American haiku history.

One of the first who dabbled in haiku at the beginning of the century was an African American poet Lewis G. Alexander. He became interested in Japanese poetics in the early 1920s under the influence of renowned Imagist poet John Gould Fletcher. In due time, Alexander

emerged as an integral figure of the Harlem Renaissance or New Negro movement, which, among other things, sought to establish African American literature independence from Eurocentric American literary mainstream. Alexander's haiku poetry, in particular, conveyed the African American experience and spiritual traditions as well as it emphasised suggestiveness of blues and ingenuity of jazz. Furthermore, he was among the first Americans scholars to write comprehensive articles about haiku. His article *Japanese Hokkus* alongside fourteen of his original haiku, was published in W. E. B. Du Boi's *The Crisis* in 1923 more than a decade before Henderson's 1938 *A Bamboo Broom*. Henceforth, Alexander published a sequence *A Collection of Japanese Hokku* in 1926 and *Japanese Haiku* the same year. He remained vigorous in his haiku studies until the unavailing 30-year intermission (Trumbull, 2016 pp. 24 - 25).

About the same time, the Beats were experimenting with haiku form, African American haiku writers utilized the natural punchiness of haiku to encase the contentious message brimming with vigorous emotional tension and accompanied it with melodic nuances. Nonetheless, there has been a prominent exception to the precedent. Richard Wright, an outstanding African American literal activist and author of several critically acclaimed books such as *Uncle Tom's Children*, *Native Son* and *The Outsider*, took a completely different approach to composing haiku more akin to the principles of American haiku mainstream of the 1950s. Richard Wright's initial interaction with Japanese poetics was shrouded by political contempt to which he published several articles condemning Japan's invasion of China during the Second World War. However, after the war, his adverse sentiments repealed as it is evident in his 1942 novella *The Man Who Lived Underground* as well as in his unflinching studies of Oriental literature and spiritualism (Kiuchi, 2006 pp. 1 - 2).

In August 1959 at the end of his prolific days in sombre isolation in Paris, he met a South African Beat poet, Sinclair Beiles. Under her influence, Richard Wright becomes interested in Zen, along with haiku. At this point, Wright had already been quite familiar with Japanese culture, but rather a newcomer in terms of Japanese poetics. Wright, fascinated by haiku aesthetics and Zen Buddhism, learned how to compose haiku from Blyth's four volumes of *Japanese Haiku* and obtained insight of Zen from seven volumes of the complete works of D. T. Suzuki and other books on Zen. However, Wright explored not only Zen, but also other Eastern philosophies and religions, such as Taoism, Confucianism, Mahayana Buddhism by reading the first volume of Blyth's books in particular (Kiuchi, 2017 pp. 151 - 179). Moreover, Wright's visit to West Africa in the late 1950s had a prolific effect on drawing distinctive

parallels of metaphysical understanding between the African philosophy of life and Zen Buddhism. The African philosophical concept is suggestive of Zen's emphasis on transcending the dualism of existence and mortality, which served as a revelation for Wright's poetic sensibility. In his last eighteen months of his life in Paris, Richard Wright wrote over 4,000 haiku from which he selected 817 for publication in a volume entitled *Haiku: This Other World*. The collection was published posthumously in 1998, but between Wright's death in 1960 and the publication, roughly twenty-three of them had sporadically appeared in journals and books (Hakutani, 2006 pp. 12 - 13).

One of the reoccurring aesthetic rationales in Richard Wright's works is the problem of perspective. It reflects the subjective connections between the different existing entities within the global context. Furthermore, it attempts to overtly disclose cultural and existential differences and alleviate them to establish common ground. The ultimate purpose is to address the reader's cross-cultural misinterpretations, demonstrate all forces of modern society as well as to confront his prejudices. Wright explored this concept extensively in his haiku. In doing so, Wright inverted the traditional undertaking of a haiku moment, unreservedly separating the individual vista from nature to expose instrumental oneness. This essentially allowed Wright to foreground specific elements and position them in the perceived moment. Wright's manipulation of the perspective is intended to stimulate a change in the readers. Similarly, how privilege changes one's perspective, which generates alienation and objectification (Morgan, 2011 pp. 92 - 99). Richard Wright's haiku portray a broad range of characters, including a prostitute applying lipstick on Christmas, a lonely scarecrow, or a blind man on the snowy street (Dulin, 2019 pp. 1 - 2). Trains were another instrumental subject in his haiku embodying a sense of freedom, racial code and constant mobility that brings people together and pulls them apart. They represented a means of escape from external hostility. Periodically they are personified, as Wright sporadically did with nature (Morgan, 2011 pp. 114 - 115).

Just as Emily Dickinson, Richard Wright experimented with his haiku poetry in self-contrived isolation. Therefore, he had neither sufficient supply of comprehensive sources on haiku poetics nor anyone with whom to discuss his work. Which entirely explains his consequential detachment from standard American haiku norms as well as disregarding some of the traditional haiku principles. Wright composed his haiku typically in 5-7-5 syllable structure, which generally hindered the syntactic cohesion and caused the loss of immediacy of the poems by unnecessarily embellishing the lines. Wright's haiku are frequently composed of a sole image, thus omitting the act of juxtaposition. Moreover, his haiku excludes the break or

caesura occasionally inhibiting the instinctive oral qualities of the poem. Nevertheless, he heeded on references of seasonal natural imagery alike the traditional Japanese model. His original subtitle for the collection, "projections in the haiku manner" indicates Wright's attempt to explore hallmarks of Western poetics within haiku aesthetics such as personification, overt metaphor, and simile rather than inquire into the haiku genre itself (Gurga, 2000 pp. 1 - 7; Trumbull, 2016 pp. 28 - 30). However, this does not detract from the immediate impact of Wright's haiku on contemporary American poets, most notably Sonia Sanchez, James A. Emanuel and Lenard D. Moore.

Sonia Sanchez, just like Richard Wright, is known for her activist work advocating for the independence of African Americans as well as calling for systemic change regarding the prevalent police brutality in the states. However, as with Richard Wright, Sanchez's haiku generally distance from her radical pleas and instead embraces the inherent inner beauty of nature. Sanchez's work was deeply influenced by her tragic life suffused with racial injustice and constant combat against gender inequality, losing her mother and grandmother at a young age and raising children on her own. She also had to suffer in an exclusionary academic setting as an African American teacher. Haiku helped Sanchez to find unity and cope with death and horrid reality. Sanchez sprinkled haiku into many of her books such as *Love Poems* (1973), *I've Been a Woman* (1978), *Homegirls and Handgrenades* (1984), *Under a Soprano Sky* (1987), *Wounded in the House of a Friend* (1995), and *Like the Singing Coming off the Drums* (1998). However, it was not until 2010 when she was in her seventies that *Morning haiku* was released, a book entirely dedicated to haiku poetry. Some of the striking themes of her earlier work include hail against established patriarchy and normalization of violence on African Americans. Furthermore, her haiku frequently depicts ordinary clothes or mementos carrying historical trauma of domestic abuse kept in secret (Thompson, 2017 pp. 55 - 67).

However, after the mid-1970s, most of her latest collections of poetry keep at bay her socio-political agenda compared to her former progressive work. She unduly abides by classic Japanese haiku and tanka of Basho and Buson emphasising picturesque harmony of all things. Therefore, underlining a desire to transcend social and racial differences. Sanchez was attentively involved in the Black Arts Movement and in Black Power organisations such as Nation of Islam, where she explored the performance techniques of bebop as a form of solemn poetic innovation and political dictum. Sanchez's formal repudiation of the Nation of Islam in 1975, being in conflict with their progressively radical perspectives, suggests ultimate disaffiliation with the Black Power ideologies. Nevertheless, being in thick with the Black Arts

Movement cemented Sanchez's position as a prominent haiku poet of the avant-garde. Thereafter, she sought out the blues as a historical determinant of her literary work. These consequential decisions culminated into a consolidation of two original poetic forms the jazz elegy and the blues haiku (Ryan, 2010 pp. 47 - 76).

In Sanchez's 1998 poetry collection *Singing Coming off the Drums*, she frequently reflects on Japanese poetic tradition and Zen doctrine, creating unparalleled feminist perspectives encapsulated in the African American concord of jazz and blues. Sanchez's haiku frequently emphasise the aesthetic principle that underlies classic haiku called "yugen", the asseveration of melancholic loss. Both blues and "yugen" share the sentiments derived from private and intensely personal feelings. Sanchez's blues haiku withal inverts the traditional allusion of "yugen" to capture the instantaneous spectate and revere bodily expression. Sanchez's blues haiku are more inclined to explore African American themes. Thus, Sanchez attempts to bind sexually charged language with the mild suggestiveness of blues to liberate black bodies from the anamorphic images inflicted by slavery (Hakutani, 2009 pp. 5, 133 - 134). In the book *Singing Coming Off the Drums*, Sanchez's blues haiku capture the intricacy of romantic love brimming with physical desire. Her haiku is sometimes written in dialect, rather an exceptional practice in English-language haiku. Several of her haiku are also dedicated to black cultural figures, especially black women and musicians. Sanchez also developed a poetic derivative called sonku, a word synthesis of Sonia and haiku. Sanchez's sonku frequently varies in syllable count, but the conventional structure is 4-3-4-3. Sonia Sanchez's irrefutable impact on the forthcoming generation of African American poets is a result of her extensive intergenerational work with young thriving rappers, activists and writers of her time (Trumbull, 2016 pp. 36 - 40). She instilled an original poetic tradition of African American haiku into various contemporary movements such as Black Lives Matter and inspired them to share their African American experiences.

5.4 The development of jazz haiku

The jazz evolved in the South from the synergistic melodies of blues, oral African American traditions, and spiritual paeans. Soon the jazz permeated the cities' artistic underground of black movements, flourishing with the Harlem Renaissance in the 1920s, later with the Chicago Renaissance in the late 1930s to early 1940s. In the 1960s, themes of blues and jazz dramatically expanded to encapsulate all aspects of the African American experience in America, especially the rampant oppression of blacks and other minorities in the dominant white society. Hence, as African Americans migrated to the North looking for more lucrative

jobs their music proliferated. Despite the technical differences in composition, there is an uncanny affinity between haiku, blues and jazz artistic forms. The absolute creativity and undisciplined nature of jazz, as well as melodic vivaciousness of blues themes, were a perfect marriage for free versed American haiku ingenuity. Although, the standard twelve-bar blues tend to be more restrictive in its melodic structure. It is usually limited to three chords which exquisitely coincide with the three-line structure of classic haiku. Just as haiku thrive on an infinitive improvisation upon alluring objects in nature, in jazz, the content, rhythm and sound are built upon spontaneity which the composer fashions to create unexpected sensations. Both genres seek to explore new ways of challenging the human senses that have not been heard, felt or seen before. Moreover, jazz and haiku's ultimate ambition is to reach the enlightened self-reliant state of mind in which the identity of the composer suspends in the wake of creation (Trumbull, 2016 pp. 29 - 33; Hakutani, 2006 pp. 195 - 196). Nevertheless, the consolidation of these genres unveiled an unconventional understanding of the classic haiku form, and it extended the subject matter that revitalized English-language haiku.

Poetry in the 1950s was explicitly constructed to be overtly liberal, spontaneous and rebellious to pre-established norms. This style of poetry went hand in hand with new styles of jazz penetrating American literary mainstream. Kerouac was fascinated by bebop, a jazz form which arose in the early 1940s. Bebop is renowned for its exhilarating melodic tempo and incessant improvisation. As he was listening to the solos of different instruments, the intonation and the vocabulary, he then inspected the sophisticated techniques binding it all of it together, which he later adapted into his imaginative poetry. The poems in his *Book of Blues* are written in the shape of small blues choruses suggesting the haiku structure of three lines. Matthew Sweney outlined Kerouac's evocative poetry in *Mexico City Blues (in 242 choruses)* as "they are not named, but numbered, and since there is one poem to a page, the poem number echoes the page number and thus subverts consumes and subsumes the arbitrariness of the numerical sequence." (Sweney, 1995 p. 167). This also illustrates the classical haiku composition as well as Kerouac's attempt to synthesize African American and Japanese traditions (Konrádová, 2013 pp. 10 - 13). However, his ambitious vision to contrive a distinct haiku style was not implemented to substantial completion.

In 1999 James A. Emanuel, an African American poet and scholar, published his latest collection *Jazz from the Haiku King*, in which he has introduced a series of poetic experiments he conscientiously described as "jazz haiku". Emanuel's intention was to incorporate the melodic overtones of African American past struggles and coetaneous sufferings into the 5-7-

5 syllabic structure of classical haiku. In the process, he has also attempted to expand the model of the traditional haiku beyond its strictly defined conceptualisation by including concise narrative and rhyme. In his studies on classical haiku aesthetics, Emanuel regularly pondered the state of nothingness, mu and its application in jazz poetry. He thus recognised the profound influence of Zen on his jazz haiku conceptualisation. Emanuel's suggestive poetry frequently celebrates prominent African American figures and musical innovators of jazz and blues. Moreover, Emanuel's jazz haiku are typically written telegraphically, in an instantaneous arrangement of refined images, replete with witty dialect and wordplay (Hakutani, 2009 pp. 5, 139 - 158; Trumbull, 2016 pp. 35 - 36). It is safe to assume that his resolute attempt to consolidate both artistic genres is yet to be surpassed by Emanuel's contemporaries.

5.5 Japanese American haiku

Soon after the bombing of Pearl Harbour in 1941 and the United States' official entry into the Second World War; on February 19, 1942, President Franklin D. Roosevelt signed the Executive Order 9066, which legally authorised the forced round-up, relocation and detention of all Japanese Americans regardless of their citizenship status. Among apprehended were also members of California free verse poetry clubs, the Valley Ginsha and the Delta Ginsha of Stockton. Although they got separated and compelled to adapt to impoverished circumstances, they kept writing haiku and had a tremendous spiritual impact upon the members of the internment camps (Nelson, 2000 pp. 717 - 718). Consequently, this gave birth to a new literary genre called Japanese American Internment camp literature, composed mostly of short fiction, memoirs, and haiku poems. Instead of being an official history of the wartime era, it is mostly characterised as a subjective account of creative vitality realized in a hostile environment. The two chief ambitions were to reflect on prevalent racism and injustice as well as to provide genuine reconciliation with the situation rather than wishful escape. Therefore, the genre is generally defined as literature of communal healing (Kumamoto, 2006 pp. 2 - 10). Haiku of this literary genre present exceptional exposition of realistic juxtaposition alongside melancholic themes, usually absent in traditional haiku. The internment haiku conveyed a wide range of emotions such as grief, betrayal, but also rational recognition of the truth and beauty. Most of the haiku were issued in camp newspapers; still, many of them did not survive the war. However, a Japanese American poet, Violet Kazue de Cristoforo decided to track down most of her fellow haiku club members from different internment camps, who documented their raw experiences. Additionally, she translated over 300 interment haiku to English in her 1997 book *May Sky: There Is Always Tomorrow: An Anthology of Japanese American Concentration*

Camp Kaiko Haiku (Sun & Moon Classics) (Kumamoto, 2006 pp. 2 - 10). The book reflects on persisting burdens of the past and gives an intricate insight into internal wars of the poets in inescapable poverty and disarray. Thereupon haiku aesthetics stimulated to assert one's sincere emotions in the most economical manner for the greatest gripping effect. Executive Order 9066 was deemed unconstitutional by the United States Supreme Court on February 19, 1979. However, the negative perception of Japanese Americans persisted even ten years after the dissolution.

5.6 Native American haiku

Outside of the mainstream of recurring haiku waves of the 20th century, many evolving suppositions directly impacted the continuous development of English haiku verse, yet they intermittently remain undetected by prevailing reluctance to uncover the impervious. In the case of American haiku, the evident linkage has been predominantly the influence of Eastern values, but the regional influences are generally overlooked. In the midst of these mainstream movements, a subversive aberration of haiku-style writing has been safeguarded among Native American poets.

Similarities between Native American oral songs, Imagist haiku-like poems and Japanese haiku were first noticed in the late 1920s by a prominent Native American critic and prolific haiku writer Gerald Vizenor. His work focuses broadly on distinctive differences and similarities between poetic storytelling traditions of indigenous people and the Japanese haiku. Vizenor's profound studies elucidated generally overlooked components which influenced the fundamental understanding of haiku, imagists' understanding in particular (Trumbull, 2017 pp. 25 - 27). In his book, *The Ojibway* Vizenor argued that "The first American imagist poets were the American Indians [...] Many modern imagist poets have sought models of concise poetic expressions in Oriental literature. They may have found these qualities in the lyrical poetry and songs of the American Indians." (Gerald Vizenor in Blaeser, 2012 p. 112). Although Vizenor's coequals repeatedly disputed this claim, it demonstrates some accurate grounding. For instance, Ojibwe poetic traditions permeated the American literary consciousness many years before haiku translations and experimentations in modern American verse materialized (Kenneth Rexroth in Blaeser, 2012 p. 112). Simultaneously, several Imagist poets were attempting to utilize traditional Native American aesthetics in their works. Thus, traditional Native American

songs helped to outline a fragmentary foundation of modern suggestive poetry at the beginning of the 20th century.³

However, with prevalent English influence alongside increasing struggle to stay in touch with their own roots due to hindering urbanisation, Native American poets started writing poetry in English. In the early 1950s, works of the Beat generation poet Gary Snyder are conjointly harmonising the Western, Eastern and Indigenous poetries which stimulated many of Native Americans to ponder on the economy of language as well as to explore the 5-7-5 syllable format (Trumbull, 2017 pp. 30 - 32). Native American haiku poets such as N. Scott Momaday, Mary TallMountain or William Oandasan, to name a few, have profusely contributed to the unfolding of Native American haiku and Native American studies overall.

³ The thesis elaborates more on this in the chapter: Interpretations and analyses: Haiku of Japanese and Native Americans

6 From the 60s to contemporary haiku

6.1 The next generation haiku

In 1973, the Haiku Society of America committee completed the definition of American haiku based on interpretations and rationales of Harold G. Henderson, William J. Higginson, and Anita Virgil. The definition goes: "An unrhymed Japanese poem recording the essence of a moment keenly perceived, in which Nature is linked to human nature. It usually consists of seventeen onji (Japanese sound-symbols)." (Kiuchi, 2017 p. 62). It meticulously incorporates both the attention to symbiotic natural perception as well as the significance of the momentary consequence of the observer. However, it omits the spiritual contemplation as *primaeval* antecedent. Furthermore, the definition precisely distinguishes the difference between English and Japanese sound counting. Therefore, it does not restrict feasible experimental free-verse forms. Hence American haiku was officially codified, and thus recognised as one of the verse forms in American poetry. Additionally, once the definition was set, the aspiring haiku poets attain the opportunity to embrace it or distance themselves from it to break new ground (Kiuchi, 2017 pp. 62 - 63).

Almost all the early sixties American haiku poets were overtly mimicking the inventiveness of the four Japanese masters and their metaphysical realisation. Moreover, the Beats and Alan Watts in particular, collectively perceived haiku as a spiritual elucidation of Zen Buddhism. Although, the initial proposition based on the congenital similarities is undeniably legitimate. Both haiku and Zen emphasise the transcendent attainment arising out of the immediate moment. However, this assumption is later proven to be inaccurate. The forthcoming generation of American haiku poets has surpassing knowledge of Oriental literature and poetics than the preceding two generations (Ross, 2012 p. 4). Ergo, the way how haiku ought to be perceived has drastically shifted. In retrospective to the development of Japanese haiku, it is palpable that haiku has always been looked upon as a form of poetry rather than an instrumentality for philosophical or religious exposition thus relatively separated from Zen Buddhism. For instance, Matsuo Basho himself recognised this symbolic breach, teaching his students how to become haiku a poet, not a Zen monk (Swede, 2004 p. 6). Most of the upcoming American haiku poets eventually rejected the strict adherence to traditional haiku aesthetics and started experimenting in form as well as the content. "The tendency of the fourth generation of American haiku poets of the late seventies, eighties, and nineties is frequently to offer catchy moments of sensibility that often rely on obvious metaphoric figures. They desire to create "haiku moments," but sentiment or imagination intrudes upon the perception of the

object, creating haiku determined by ironic Imagism." (Ross, 2012 p. 5). Furthermore, they uniquely employed subjectively perceived experience to underline the intensity of the inner nature of external images.

6.2 Traditional postmodern haiku

The belief that Zen and haiku are inextricably intertwined persisted and remained safeguarded among some orthodox haiku groups as well as independent haiku poets. One of those enthusiastic advocates was a West-coast poet James W. Hackett. He rose in prominence for the first time after winning the first of a series of haiku contests by Japan Air Lines. Although Hackett was not associated with any resolute haiku group, he became a renowned mediator for American haiku and Zen philosophy (Swede, 2004 pp. 7 - 8). By adopting the Buddhist concept "muga" or selflessness, Hackett defines haiku as "emphasis upon the moment and selfless devotion to suchness (nature just as it is)." (Heuvel, 1974 p. 256). This suggests Hackett's indisputable expertise of traditional oriental approaches in writing English-language haiku. However, it did not take long before another author indirectly joined Hackett in his eloquent poetic endeavours. John Wills's haiku is rigorously simple yet keenly crafted to stimulate momentary absorption and evoke equitable natural elegance. He persistently avoided superfluous poetic devices to eliminate the poet's presence and emphasise the experienced moment. Wills's theory of haiku moment as he called it "oneness" evolved from Basho's insightful teachings and Emerson's concept of "brief moments" thus synthesising the persona and the natural world (Lynch, 2001 pp. 127 - 129). Ironically, Wills's conventional style revolutionised impending experimental undertaking of minimalistic haiku.

However, the most esteemed representative of traditional haiku has been Cor van den Heuvel, haiku poet as well as an editor of *The Haiku Anthology* which brought American haiku to global prestige. Although he acknowledged that most American haiku "are now written in a free-verse form of fewer than seventeen syllables and lack the characteristic 'season word' of the Japanese" (Cor van den Heuvel in Lynch, 2001 p. 126), he upheld the traditional interpretation of the form as it had been defined by Haiku Society of America, and by his own contemplation: "words that become an ontological presence offering a glimpse of the infinite." (Cor van den Heuvel in Ross, 2012 p. 5). Furthermore, Heuvel reflected on the transcendentalist traditions implanted in contemporary haiku and scrutinized the deviation of avant-garde haiku from established principles. This compelled him to question whether the unconventional derivations of traditional haiku should be labelled as haiku (Lynch, 2001 p. 126). Despite him being a vocal advocate for orthodox 5-7-5 haiku structure, he also ventured into experimental

space to uncover an uncharted domain with his one-word haiku *Tundra*. Although, Heuvel's intention was to preserve the sincere rendering of the ordinary reality of the wordless poem. He did not wish to denigrate surfacing innovative approaches of his contemporaries. Moreover, he was well aware of the strictly defined inhibitions of traditional 5-7-5 haiku metre, which leaves little scope for experimental advances (Rowland, 2009 p. 2). Therefore, he candidly supported the avant-garde haiku poets to overtly liberate their desire and write earnestly.

6.3 Experimental postmodern haiku

By the early 1960s, a new generation of haiku translators, such as Geoffrey Bownas and Peter Beilenson, joined the ranks of Blyth and Henderson. They effectively invigorated the appeal of traditional as well as avant-garde haiku for several burgeoning American journals and organizations, especially in California (Swede, 2004 p. 5). Robert Spiess, initially an editor of *American haiku* and later poetry editor for *Modern Haiku*, regarded as the gatekeeper of English-language haiku for over twenty years. Spiess devoted most of his prolific life to scholastic endeavours, and his haiku ultimately broke new ground in experimentation with the form, style and content (Kiuchi, 2017 pp. 76 - 77). Thus he was uncovering an uncharted theoretical layer of innovative haiku. Thereafter, William J. Higginson pursued to build on Spiess prosperous exertion and espoused aspirations of poets overseas (Kiuchi, 2017 p. 78).

Until now the North American poets exclusively utilised the revolutionary variations of the Beats, Alan Watt's conceptualisation of the "wordless poem", and principles of Japanese haiku masters from accumulating accomplished English translations of Japanese poetry. Haiku of this disposition dwells on sketching the narrow image of nature and diminishes self-significance. Nonetheless, the state-of-the-art haiku generation reformed this ancient Western figurative tradition of insipid nature portraits in addition to nascent self-conscious Zen practises. The root of this renewal was notably the versed Gendai poets of modern Japan. Gendai poets alleviated seasonal referencing alongside natural allusions and introduced surrealist aesthetics as well as emphasized individualistic subjectivism. Furthermore, they incorporated psychological or even erotic motives along with social-political commentaries. The characteristic distinction between haiku and senryu is deliberately blurred, but the conventional humorous nature of senryu has remained unblemished. Although surrealist poetry is seemingly diametric to the natural objective realism of traditional haiku, they definitely share evident similarities. Both haiku and surrealist depend upon juxtaposition, a metaphoric form to exhibit contrast or comparison of two polar images. Furthermore, both genres pursue to construct a concrete sketch of metaphysical perception while haiku presents it directly without superfluous

poetic refinements, the surrealist poem outlines the representation overtly and delineates its boundaries. Additionally, both styles seek to epitomize the concept of non-duality harmonising the divergence between subjective and objective perspicacity (Rowland, 2009 pp. 1 - 12).

Even though American haiku poets have not instilled surrealist refinements into their works as much as Japanese poets of the avant-garde, they utilised other experimental concepts to intensify the visual reality of American haiku. Nick Virgilio sought to reform the format anew and revitalised the vigour of natural occurrences with a minimalistic arrangement. His remarkable work was acknowledged by even traditionalist poets and critics such as Cor van den Heuvel. Another accomplished American poet Anita Virgil, employed symbolist poetic subtleties to accurately depict the symbiosis of domestic life and natural astuteness of city parks. Her illustrative haiku is frequently compared to Buson's painting-like haiku. Nevertheless, she avoids the motives of senryu poetry, which epitomise human relationships. Until recently, American haiku consensus limited the poet's role to a mere mediator of the raw interpretation of natural phenomenon rather than the creative entity. Consequently, this generally bounded poet's capability to express sincere experiences instinctively. However, the new generation of haiku poets unveiled prophetic ingenuity of the observer in their works.

One of the first significant exponents of this notion was Raymond Roseliep. Roseliep's haiku were consistently bending formerly established principles by Basho and Shiki in particular, and implemented an extensive variety of language-cantered poetic elements. Initially, this may enact the shift to genuine avant-garde haiku. However, Roseliep reintroduced many poetic figures which predate Basho such as ingenious play on words as well as metaphors. Therefore, he revived many of the typical haikai-no-renga nuances of the ancient Japanese poetry and fused them into postmodern American haiku. One of those who built on Roseliep's profound attempts to revitalise American haiku was Alexis Rotella. She urged postmodern American haiku poets to liberate themselves from orthodox traditions and instead embrace emotional acuteness to the natural world. Furthermore, contrary to the predecessors, her haiku did not overlook the significance of human identity. Rotella argues that the oneness is attainable through absolute purification unifying all separate ego selves to an authentic frame of mind akin to the state of mu in Zen Buddhism philosophy. Apart from experimental language-centred haiku, several prominent American haikuists also implemented non-linguistic techniques which appertain to concrete poetry. Marlane Mountain became a dominant figure of eccentric visual haiku. Moreover, her poetry included political commentaries as well as reflected on feminist and environmentalist issues (Lynch, 1989 pp. 40 - 83; Lynch, 2001 pp. 129 - 131). During the

1980s the rising haiku journals and organisations provided a much-needed platform for the ever-expanding variety of experimental styles. They devoted themselves to publishing experimental and traditional haiku alongside humorous senryu and linked-verses renga. Several distinguished haiku innovators found their niche here such as concrete haiku writer Larry Gates, George Swede, a proponent of psychological haiku or L. A. Davidson with his remarkably elusive and minimalistic haiku poetry (Kiuchi, 2017 p. 76).

6.4 Haiku journals and organizations

Since the early 1960s haiku journals and later haiku organizations, played a pivotal role in the continuing development of the American haiku movement, around which most of the haiku poets congregated, published translations and haiku poems as well as discussed the form, techniques and character of English-language haiku. These mediums picked up where the previous generation of haiku poets and scholars had left off, which generally impacted the magazines' embracing tenor. However, just a few have survived the test of time.

The first fully haiku dedicated magazine in English language *American haiku* was founded in 1963 by James Bull and Donald Eulert in Platteville, Wisconsin. Importantly, it established some of the impending trends and concepts of experimental haiku, initially publishing exclusively free-form haiku. However, after Clement Hoyt took up the editorship, solely haiku abiding the 5-7-5 syllable form were approved (Higginson, 2013 pp. 66 - 67). Thomas Lynch elaborates on Hoyt's decision, "Hoyt saw haiku as an exotic form that must be imitated exactly, and he even failed to acknowledge modernist Japanese haiku innovations." (Lynch, 2001 p. 126).

Magazine *Haiku* was founded in 1967 by Eric W. Amann, who endorsed Zen principles in haiku in reference to R. H. Blyth alongside works of Alan Watts, D. T. Suzuki and John Cage. Furthermore, Amann being also a haiku poet, he emphasised the startling effect of the minimalistic suggestiveness of haiku poetry, adopting the term "the wordless poem" coined by Alan Watts. *Haiku* also published new translations from Japanese and other European languages as well as advocated for the experimental derivation of free-verse haiku called concrete haiku akin to visual poetry. The magazine also published the first English-language renga and haibun. In 1971 Amann turned the editorship over to William J. Higginson under the title *Haiku Magazine* (Higginson, 2013 pp. 67 - 68).

In 1968 Leroy Kanterman, an editor of New York magazine *Haiku West*, helped Harold G. Henderson to establish one of the first haiku organizations The Haiku Society of America,

first being founded in 1956 in California, under the direction of Helen Stiles Chenoweth. Ten years later in 1978, The HSA started their magazine *Frogpond*, providing a formal medium for members to broadly share thoughts on haiku outside Society's meetings. Moreover, it publishes news, essays, renga, critical articles (Higginson, 2013 pp. 69, 74 - 75). In 1989, Haiku Poets of Northern California was founded by Garry Gay and Jerry Kilbride on the west coast, where haiku last bloomed in the 1950s. North Carolina Haiku Society, founded in 1979 by Rebecca Ball Rust, became integral for the unfolding of African American haiku during the 1980s with Lenard Moore as its executive chairman. Prior to his appointment, Lenard D. Moore was advocating for young African American poets in his home state, anthologizing and also critiquing their work. Moore was among the first poets to write jazz haiku further refining James Emanuel's original suppositions. However, his haiku published in mainstream haiku journals rarely encompassed African American themes. Instead, Moore poetry reminisces about his precious memories of growing up in the rural South as well as topics of nature and family (Trumbull, 2016 pp. 42 - 44). In 2008, Lenard D. Moore became the first Southerner and the first African American president of the Haiku Society of America, which considerably impacted the open-ended contemporary trend of African American haiku studies.

Lorraine Ellis Harr, a prominent contributor of *Dragonfly: A Quarterly of Haiku* magazine, who also organised the Western World Haiku Society in 1972 inspired many women to start writing haiku. Jane Reichhold in her 1986 book *Those Women Writing Haiku* writes, "From the beginning, Lorraine Ellis Harr was a teacher and shining example of her own very definite idea of what haiku was, is, and should be. [...] Almost half of the American women responding to the survey for this book, wrote that Lorraine Ellis Harr was the first influence in their writing of haiku." (Reichhold, 1986 p. 64). *Haiku Highlights and Other Short Poems* was another renowned magazine, which pushed for women writing haiku under the editorship of Jean Calkins. In 1966, She responded to the relentless influx of haiku imitations in the May issue, "Due to the large number of submissions, I will be using more discretion in choosing poems for this publication. No poem will be considered a Haiku unless it fills the vital principle of referring to a season of the year in some way, either directly or implied; others of the same form are Senryu. Of course they must also adhere to the strict 5-7-5 syllable count. [...] Haiku, properly, do not use titles, but are self-contained within the 17 syllables." (Jean Calkins, 1966 in Reichhold, 1986 p. 63).

Several years later, after Eric W. Amann departed from his editorial position of *Haiku* in 1971, he returned to Canada and founded a magazine *Cicada* in Toronto in 1977, which built

on his previous endeavours in the states. Moreover, he expanded the range of strict creative boundaries in haiku art. He promoted the writing of one-line haiku, a variety inspired by the one-column format of the traditional haiku in Japanese, and by the one-line translations of Japanese haiku into English by Hiroaki Sato. The English haiku culture of magazines expanded outside North America, for instance, Australian magazine *Tweed* or British *Byways* (Higginson, 2013 pp. 70 - 74).

With the unstoppable advancement of the technical potentialities of the 1990s, haiku eventually established its global prominence in the vast space of the internet. However, just a few of these poets were fluent in Japanese. Therefore, the predominant language of international haiku has become English. The first electronic haiku journal, *Dogwood Blossoms*, was founded in 1993 by Gary Warner. Initially, it featured haiku from poets in Japan, Brazil and the United States. Nevertheless, the indisputable success of this exclusive project stimulated an unprecedented wave of contemporary Internet American haiku journals such as *Chaba* and *Agnieszka's Dowry (AgD)* (Kiuchi, 2017 p. 86).

7 A theoretical analysis of haiku poetics

7.1 Haiku aesthetic principles and Zen

Throughout its cultural development, the Western world has facilitated distinctive patterns of aesthetic principles that penetrated various formative domains such as architecture, sculpture, or fashion. They emphasise the ideals of perfect proportions, symmetry, and immaculateness, empowered by universal laws of mathematics and materialism. However, traditional Japanese aesthetic principles propose a contrasting understanding of elegance embedded in ingrained fragility and natural imperfection. These principles are often inextricably intertwined with an assortment of discrete Oriental philosophies, for example, Zen Buddhism, Taoism, or Confucianism. Zen Buddhism especially, became a vital introspective foundation of fundamental concepts that have permeated a broad range of Japanese artistic fields and eventually suffused in Japanese literary consciousness.

Zen outlines a complex philosophical system that presents nature with its constant cycle of life and imperfect patterns as a focus of mediation. The underlying essences of Zen's metaphysical refinements are wabi and sabi. Both terms originally carried negative connotations, referring to the hermit way of living. Wabi used to reflect the misery and loneliness of living in nature away from human consolidation. Meanwhile, sabi originally meant desolate, lean, or withered, related to the Japanese word for rust. However, around the 14th century, the meaning of two words began to evolve, and their overtone became more positive than they had been. Wabi now refers to the almost exquisite bittersweet melancholy of being on one's own. Its implication is to find beauty in quietness, simplicity, and serenity, detaching oneself from the material world. "Wabi refers to the uniquely human perception of beauty stemmed from poverty. Wabi is often regarded as religious as the saying "Blessed are the poor"." (Hakutani, 2009 p. 15). Sabi denotes the marks of impermanence in its patina, rust, or any visible repairs and welcomes noble signs of ageing which accentuate the object's individuality. Creaks on a piece of pottery ought to be celebrated rather than made invisible. Although both terms are associated with stillness, modesty, and objectivity, wabi implies a philosophical construct derived from Taoism and Zen Buddhism in particular. On the other hand, sabi denotes an esthetical ideal or style.

By the seventeenth century, several Zen aesthetic principles, including wabi-sabi, infused literature in Japan, and the application of these principles to haiku was a significant part of Basho's school of poetry. Basho's travels across Japan took him to the heart of solitude in

nature, which helped him capture the spirit of wabi-sabi in words; thus, epitomizing the fragile, ethereal beauty of nature through a fleeting moment. However, wabi-sabi is frequently misinterpreted as a dormant state of the object, but rather it should be regarded as a continuous process. Leonard Koren, in his book *Wabi-Sabi for Artists, Designers, Poets & Philosophers*, writes in connection to wabi-sabi, "Things are either devolving toward, or evolving from, nothingness." (Koren, 2008 p. 44). In the example, he entails an anecdote of a traveller looking for a shelter for the night. He notices tall rushes, so he bundles an armful together and knots them at the top. Thereupon he creates a living grass hut. The next morning, before embarking, he unknots the rushes, thus de-constructs the temporal, imperfect shelter, becoming indistinguishable part of the large field of rushes once again (Koren, 2008 pp. 44 - 45). Therefore, a haiku poet merely captures the instantaneous essence of wabi-sabi in the midst of the object's interminable, impermanent and incomplete ontogeny. Moreover, wabi-sabi is intrinsically connected to world phenomena, including human endeavours in nature.

Another significant principle in haiku poetics is yugen. It originally comes from Chinese poetry but was adapted to Japanese poetics parallel to wabi-sabi. It was also a philosophical principle that originated in Zen Buddhism. Yugen in Japanese art was formerly an element of style ubiquitous in the noh plays, which staged symbolic and spiritual settings rather than realistic and elaborate (Hakutani, 2006 p. 133). Yugen consists of two words *yu*, meaning graceful, elegant, or quiet and *gen*, meaning dark, profound, mysterious. It describes the feeling when we see or hear something profound. For instance, when a clouded full-moon is slowly revealed to its full beauty accompanied by other phenomena affecting our senses. It subtly focuses on feelings, emotions, and spiritual connection to the profound. The tenor of yugen can be either contemplative or melancholic. "Cherry blossoms, however beautiful they may be, must fade away." (Hakutani, 2009 p. 64). Moreover, it derives its effect from being left unexplained the same way jokes are funny when not explained. Therefore, it embellishes haiku with an element of surprise, awe, or disappointment. The role of yugen in haiku is that humans understand and accept the course of nature. Other notable aesthetic principles that lay at the heart of traditional haiku are, for instance, *hosomi*, slenderness, which allows the poet to sketch the scene and eliminate his intrusive presence; *mono no aware* entails a feeling of deep compassion for all things animate as well as inanimate and *karumi*, lightness. Most of the traditional principles have remained indispensable in contemporary English-language haiku.

During the creative process of writing haiku, it is relatively inevitable to explore the distinctive subtleties between the moment of *satori* and the haiku moment, which may be seen

by some as identical. In Zen, satori is the ultimate attainment of enlightenment that transcends time, space, and even the consciousness of oneself. The doctrine of satori necessitates the poet to annihilate all subjective thoughts or emotions to reach a state of mu, nothingness before enlightenment is attained. Thus, satori is the achievement of the state of mu. The poet's consciousness then corresponds to that of nature (Kiuchi, 2017 pp. 156 - 159). The satori of Zen is analogous to the haiku moment in terms of realisation, and satori is indeed the framework in which the haiku moment is crystallised; however, the objective is different. The Zen-inspired haiku may be defined as a concise expression of words of the instant intuition uniting poet and object. The very words, form, and images of the haiku poem are constituted during that instantaneous haiku moment. Therefore, a haiku poem is a succinct record of a direct reflection of the poet's momentary experiences and sensations.

7.2 Haiku perception and seasonal awareness

The essence of haiku generally resides in its ability to present images within a natural landscape, introducing the reader to a whole plethora of smells, sounds, sights, and weather. Therefore, painting the scene with seasonal as well as cultural aspects in mind. The reference does obligate to be completely explicit and may evoke more diverse seasonal moods. However, it is essential to establish an apparent reference to time and space continuity, in other words, where the haiku moment is taking place. In classic haiku, this reference is called kigo. Kigo is a seasonal word or phrase in which microcosm reflects the macrocosm of their seasonal background. Moreover, kigo clarifies the poet's intention to unify the subjective with the objective alongside nature within a spontaneous moment (Giroux, 1974 pp. 94 - 98). It functions as a symbol with an aesthetic capacity to evoke an established meaning of natural beauty. This makes it an extremely useful tool that allows haiku to extrapolate more information within the limited compass of the verse itself than it would not otherwise be able to. Although contemporary haiku, both in Japan and in the West, shows declined importunity upon its use. However, traditional haiku still necessitates the employment of seasonal references.

Kigo is frequently used to arrange haiku in collections as a cycle of seasons, with New Year's as a fifth season added to the traditional four. New Year's is the most reverential religious commemoration in Japan, comparable to Christmas day for the Western world. According to R. H. Blyth, the mood of the day is that all things are new and fresh while remaining the same (R. H. Blyth paraphrased in Giroux, 1974 p. 99). New Year's morning is also the first morning of the whole year; thus all things are being renewed and reformed. Haiku reflect this season by incorporating characteristic kigo such as first dream, first sky, or first sun. Several English-

language haikuists attempted to integrate these seasonal references into Christmas day haiku. However, they frequently end-up reflecting the ingrained Western preoccupation with material gratification rather than spiritual contemplation. Spring embodies tranquillity as well as the return of life, both flora, and fauna. The days are getting longer and warmer, snow is melting, and rivers are back in streams. Spring kigo allude to birds singing, soft breeze, hazy moon, spring rain, frogs, and butterflies. Plum blossoms are the first sign of spring. The majority of the Western haiku poets share these seasonal nuances in their English-language haiku. On the other hand, summer illustrates the power of elements with frequent rains, storms, cool evenings in contrast to intense heat during the days. Haiku poets often visit forests, climb mountains for inspiration, then take a midday nap and watch clouds. The insect kingdom is thriving during this season, fireflies, cicadas, and mosquitoes. Haiku poets observe not only their subtle movements, but they also listen carefully to their distinctive songs. Summer appears less frequently in English haiku. Nevertheless, Western haiku poets have expanded the summer references to reflect city life (Giroux, 1974 pp. 98 - 104). These kigo place the Renaissance of nature at its very core. Both spring and summer bear an extensive variety of seasonal references, mostly due to prevalent vitality during these cycles.

Autumn emphasises the fall of the vital powers in all-natural things. Autumn flowers such as chrysanthemums, scarecrows, and songs of insects are prominent subjects of this season. The nights are getting colder and longer. Many visit family graves to pay respect to their ancestors, along with impending thoughts of unavoidable deterioration and death. Japanese haiku poets employed these negative elements into death poems, sometimes referred to as farewell poems, expressing a sense of loneliness, sickness, and imminent death. However, in English haiku, these negative emotions connected to autumn are generally mitigated by Thanksgiving and Indian Summer with all its vivid colours all around the season. Moreover, with the arrival of Halloween, seasonal words such as pumpkins, fireplace, crickets, fields, and pheasants are becoming prevalent and establish an overall more joyful atmosphere than in Japan. English haiku also assert the melancholy with the departure of birds and animals preparing for hibernation. Winter is not much a season of death; rather, it epitomises the bliss of struggling and winning over the harsh conditions. Kigo of winter reflect physical as well as psychological numbness connected with the much-feared blizzards and omnipresent loneliness in nature. References of animals, plants alongside vivid colours, and harmonic sounds subside. However, both English and Japanese haiku emphasise the importance of family, including human affairs, indoor objects as well as the warmth of a fireplace. Furthermore, winter seasonal

words also incorporate the sounds of shovelled snow, skates on ice, or drifting skis (Giroux, 1974 pp. 104 - 117). Both seasons seek to incite intimacy and emphasize hope during scarcity within nature. Many of the kigo carry melancholic undertones, which are frequently used to assert contrast. However, the leading motive is to help the reader to recognize impermanence and vulnerability in nature.

In the early days of American haiku, poets had a vague awareness of the existence of seasonal words, and later attempts to integrate them into English-language haiku form turned out to be intrinsically unsuccessful. The Western poetic traditions cannot fathom such means of referencing, and any transfers of Japanese kigo into American literary and cultural space for obvious reasons was proven to be inconceivable. The kigo system has been evolving in Japanese culture for centuries; thus, the artificial creation of a similar system in American haiku would only hinder the already established aesthetic form, hence why most American haiku poets have abandoned seasonal referencing in their haiku. Furthermore, opponents of kigo have argued that modern man spends more time indoors or in cities than in nature (Higginson, 2013 p. 91). Therefore, contemporary English-language haiku poets frequently omit seasonal words and rather allude to seasonal atmosphere implicitly within the short compass of the verse itself.

7.3 Haiku poetic structure and language

Haiku is nowadays renowned for its distinctive three-line form, 5-7-5 syllable count, and perspective image expositions. Traditional Japanese haiku are written in one vertical line, but in spite of their appearance on the page, the seventeen-syllable form in a 5-7-5 arrangement has been intentionally composed to complement Japanese speaking and singing patterns. However, this has not been the case for the English language. Since the early haiku translations, scholars recognize several idiosyncratic characteristics that do not coincide with the Western poetic traditions. Japanese do not capitalize letters; punctuation marks differ from those in European languages and are uncommon in formal Japanese writings. Early translations of haiku began lines with a capital letter and ended poems with periods or other punctuation marks. Furthermore, translators often invented titles for the poems as classical haiku did not have titles (Gurga, 2003 pp. 13 - 24). In his book *The Haiku Form*, Jean Giroux contemplates on the syllabic inconsistencies between the Japanese and English languages. He observed that a standard Japanese haiku contains only five or six words, while the average seventeen-syllable English haiku has twelve or more, which makes the poem excessively redundant (Giroux, 1974 pp. 75 - 93). Moreover, "Japanese grammatical markers identify the subject or object of a verb, which in English is done with word order. Although these Japanese grammatical markers are

devoid of literal meaning, they are a part of the sound or haiku syllable count." (Gurga, 2003 p. 16). Thus, Giroux concluded that if we are to count the syllables, we should count them in the same way as the Japanese. This would curtail the poem's length, and the character would generally remain unblemished. This approach would make English haiku from nine to twelve syllables long on average. R. H. Blyth argues that because English is stressed rather than syllabic language, we should consider a stressed form for haiku. Blyth's suggests a form that keeps the recognizable three-line structure, but in a pattern of 2-3-2 stresses, maintaining the symmetry of the original Japanese form (Blyth, 1963-64 p. 351). Many English-language haikuists of the 50s and 60s were frequently writing haiku in seventeen syllables. This traditional form of composing haiku has been preserved to this day.

One of the prominent poetic techniques employed in haiku is juxtaposition. In classic haiku, a poet presents images in the natural order of perception, generally starting with a seasonal reference. Hereupon, two or three images are introduced without interpretation to expose specific correlation or distinction. Haiku is often built around a dominant image; then, contributing images are implemented to provide an extension of meaning. Usually, the first image is connected to natural phenomena, and the second or third image relates, often ambiguously, to the first. Juxtaposition conveys a sense of significance and compels the reader to engage in internal comparison. Moreover, a caesura is created between the images in which the reader's emotions can flourish. In juxtaposition, the second image can reinforce the poem's mood or provide contrast and create friction between the two images (Gurga, 2003 pp. 38 - 45). Haiku then can be intentionally kept open, inviting readers to continue musing, or closed, which leads the reader back to the initial image creating an eternal cycle. Choices of punctuation and grammar can be a decisive element of this process.

In order to separate the images or provide a delicate emphasis to one part of the poem, Japanese haiku use *kireji*, a cutting word. Some of the sounds in Japanese haiku function as non-verbal punctuation particles that can affix an emotional accentuation to an image. Space or caesura is then created to establish stylistic interest within the verse, which prompts the reader to search for hidden meaning. English accomplishes this effect with simple line breaks or punctuation marks. Em dash mark is frequently used in haiku to instil a sharp drawn-out pause or unanticipated contrast. Furthermore, what precedes the em dash is the setting, usually a seasonal word of the haiku, and what comes after is an action that takes place there. A line decorated by a pair of em dashes on both sides creates a transitional pause or sense of space and division. The colon directs the reader's attention and throws the action forward. It is frequently

applied when the second image points out a characteristic or attribute of the first. A comma is used to constitute caesuras within the lines and to direct emphasis. It is occasionally used to end a line; however, it is generally redundant since a line break naturally indicates a pause. The semicolon unifies two images, separating them, but without any apparent emphasis. Periods are employed to build an effect of the closure, sometimes repeatedly within a single haiku. A question mark at the end of the poem generally signifies a rhetorical question. An exclamation mark is used to draw the reader's attention to a specific part or disrupt the extant placid atmosphere and insert an element of surprise (Gurga, 2003 pp. 72 - 77; Kacian, 2006 pp. 78 - 83). The implementation of punctuation as a substitute for Japanese cutting-words has proved to be vital for maintaining the traditional non-verbal cues. Furthermore, it provided a fresh ground for experimentations.

It is relatively conspicuous that haiku as a grammatical sentence would hinder the dynamic exposition of images and just padded the verse with redundant elements. For obvious reasons, nouns are the most utilized part of speech in haiku as they are able to constitute an accurate mental image themselves. Haiku use concrete nouns to construct a literal image that is different from figurative images, which many Western writers employ in their works. One of the figurative images is a metaphor, an implied comparison in which one thing is described in terms of another. Personal pronouns are generally avoided as they are purposelessly putting the poet in an image. Verbs are utilized less frequently; usually, present-tense verbs or participles, considering the exhibited images in the poem are often stationary and still have embedded purpose of action, but verbs may expound the processes of objects. Other enhancing or decorative devices such as alliteration, consonance, assonance, or onomatopoeia can be effective if the poet maintains the balance and natural minimalism of the poem. However, rhyme is best avoided entirely in haiku as it often overpowers and hinders the suggestive intention of the poem. Rhythm, on the other hand, can produce the sensation of movement in the images but should also be implemented sporadically (Gurga, 2003 pp. 79 - 92; Kacian, 2006 pp. 84 - 89). In minimalistic poetry such as haiku, the poet has to have a resolute judgement for words when composing haiku. The achieved intensity of the poem frequently reflects the composition and choice of words painting the scene on a page.

8 Analyses and interpretations of haiku poems

8.1 Japanese hokku from Matsuo Basho to Masaoka Shiki

It has been over three centuries since Basho's first rendition of his immensely celebrated hokku on the frog leaping into the pond, and it still manages to mesmerise many competent scholars with its profound esoterism.

The old pond—
a frog jumps in,
sound of water.

(The Essential Haiku, 1995 p. 18)

Interestingly, the last two lines were composed first when Basho was having a candid discussion with his friends in the garden when he overheard a tender sound during a brief period of silence, which enkindled a sudden haiku moment. Traditional hokku is generally composed according to the order of the poet's perception. However, in this case, Basho intended to emphasise the momentary sensation rather than overtly illuminate his visual perception. The hokku denotes the sense of solitary, one frog jumping into a pond, making a singular sound. Thus, inferring both the underlying qualities of wabi and the gratification of yugen as the sound is echoing through time and space. The old pond carries the essence of sabi being decrepit with presumably evident signs of ageing. The hokku uses a cutting word "ya", which is efficiently replaced by em dash in this translation to distinctly establish the scene, followed by a comma in the second line to embed a sharp pause between the frog's jump and the imminent sound of the water. The poem is then concluded with a full stop, rather a redundant edit, which hampers the timelessness of the hokku. This hokku contains two images, each denoting a different function. The old pond is set as a still object forming a rough relief of the poem. The second image is the jumping frog captured within the haiku moment, invigorating the second line. The third line corresponds back to the initial image of the old pond and reverberates beyond the pre-established frame. A frog is generally a kigo of spring, although some critics argue that this hokku is set in autumn as frogs are usually connected to rain. On the other hand, they often disregard the seasonal discrepancies between the West and Japan.

The master painter and a renowned haiku poet Yosa Buson was a pole apart from Basho's gentle and often mystic poetic style. Buson's haiku is more complex as well as dynamic;

he was intensely attentive to his surroundings. Moreover, Buson managed to employ his keen artistic eye to contrive almost picturesque painted spectacles.

The short night–	"A night's lodging!"
patrolman	and the sword thrown down–
washing in the river.	a gust of snow.

(The Essential Haiku, 1995 p. 96; The Haiku of Yosa Buson at terebess.hu)

Although, both hokku depict the images in instantaneous action to elude a sense of cadence. Nevertheless, each poem paints a static component "patrolman" and "the sword". The first is more delicate with its gradual composition and accomplishes its effect by isolating the core component in the second line. Contrarily, the second hokku pushes the action promptly forward with its striking and hulking movements in each line. However, all the action is drawn to the swordsman, not to the sword, by employing direct speech at the beginning. These inconspicuous techniques of objective emphasis are quite prevalent in Boson paintings.

One of the main incentives of hokku is to explore unique natural sensations. Matsuo Basho demonstrates this in his hokku:

How cool it is!
putting the feet on the wall:
an afternoon nap.

(Haiku and Modernist Poetics p. 82)

Basho intentionally generalises and depersonalises the sensation by avoiding the personal pronoun "I" and instead ponders how anyone's feet would feel when placed on a cool wall. Yosa Buson, on the other hand, often accentuates his presence and delve into more melancholic moods of wabi.

What piercing chill I feel:
my dead wife's comb, in our bedroom,
under my heel...

(The Haiku of Yosa Buson at terebess.hu)

This hokku emphatically reflects Buson's many-sided creative ingenuity. It depicts a raw sensation of pervasive loneliness in the face of unavoidable human mortality. Furthermore,

it provides a subtle, introspective picture of Buson's sentiment. The word "chill" conveys emotional overtone rather than physical. In the second line, "dead wife" is then contrasted with "our" to underscore Buson's unwillingness to reconcile with his loss. The ellipsis then intensifies the extant serenity in the room, making the poem inconclusive.

A lay Buddhist priest Kobayashi Issa rejuvenated Basho's original poetic principles and advocated for more traditional approaches to writing hokku through Zen. However, Issa's style is more intensive and emotionally driven, but it also encompasses compassionate and humorous narratives.

If only she were here	Windy fall –
for me to nag...	these are the scarlet flowers
tonight's moon!	she liked to pick.

(About Issa, 2000 at haikuguy.com; *The Essential Haiku*, 1995 pp. 192)

Issa's heart-breaking life trials tremendously amplified his poetic insight, which allowed him to compose sentimental pieces about his tragic life. The first hokku laments for the death of his wife. The ellipsis creates a brief space between the second and third lines to contemplate his loss. Moreover, it also presents an interpersonal acumen of Issa's immediate retrospection. The second hokku was written at his daughter's grave, thirty days after her unfortunate death. Compared to the first, this hokku paints more gentle melancholic overtones of wabi. Arguably, the deep-seated intimacy of the poem with regards to the circumstance in which the hokku was written creates a more intensive connection to the author.

In his hokku, Issa frequently expresses unconditional affection to delicate living creatures such as frogs, birds, or insects in these examples.

I'm going to roll over,	Fleas in my hut,
so please move,	it's my fault
cricket.	you look skinny.

(*The Essential Haiku*, 1995 pp. 174, 181)

In both hokku, Issa displays boundless empathy for the suffering of all living and exhibits the underlying principle of Zen philosophy that dictates the equality of all beings. Issa acknowledges that his presence is invasive to their natural habitat; thus, he tries to establish a harmonious alliance with the wild inhabitants.

Modernist hokku reformer Masaoka Shiki frequently criticised Basho's self-reserved approach to composing hokku. The ingrained absence of recognition of Basho seems to have been due to a distinctive contrast in temperament. Shiki was strong-willed and still young when he started his poetic journey. Another possible reason he was more akin to Buson's form than Basho's is Shiki's lack of theological belief. Although his odyssey was concluded prematurely due to tuberculosis at age 34, his major achievement of salvaging and reforming hokku on the brink of fading away remains a continual inspiration for upcoming haiku poets.

Sponge gourd has bloomed
choked by phlegm
a departed soul

(Masaoka Shiki at terebess.hu)

This is one of Shiki's final three poems that he wrote on his death-bed in 1901. The vine juice of sponge gourd, also known as Egyptian cucumber or Vietnamese luffa, was used as a coughing remedy. Even in his last moments, Shiki managed to find a poetic inspiration in a delicate sensation of monetary relief owing to this otherwise unseemly vegetable. Shiki alludes to "hotoke", a word of Buddhist origin with varied meanings that perfectly concludes the haiku in the last line. It denotes either a person who has achieved the state of enlightenment or somebody deceased.

8.2 Modernist American haiku.

Most of the haiku poets composing at the beginning of the 20th century, and even after Noguchi's invention of English haiku verse relied on incomplete scholastic endeavours in Japanese literary studies and often faulty translations of Japanese hokku full of redundant modifications. Some of the more prominent modifications were capitalisation of the first letter in each line, forceful employment of rhyme, or inaccurate choice of punctuation. These conceited blemishes persisted for over half a century. Therefore, due to an existing gap in linguistic understanding of Japanese poetics and an insufficient assortment of translated sources, most haiku written at the beginning of the century were either profusely Westernised or overt imitations. Nevertheless, the resolute experimentations of various literary movements with the form paved the way for the forthcoming generations.

One such movement whose members intermittently tinkered with haiku aesthetics was the Imagist movement. Imagists inherently gravitated towards Eastern literary and metaphysical

traditions. The person who stood out the most during this period was the American Imagist poet Ezra Pound. Although Pound was not an incredibly prolific haiku poet, his visionary undertakings extensively contributed to the popularisation of the form among his peers. Furthermore, Pound managed to infuse some of the key haiku principles originating from Zen in other parts of the Western literary mainstream. Aside from his 1913 haiku-like poem *In a Station of the Metro*, Pound wrote two more, which follow the three-line haiku structure titled *Ts'ai Chi'h* and *Fan-Piece for Her Imperial Lord*.

The petals fall in the fountain,
the orange-coloured rose-leaves,
Their ochre clings to the stone.

(Haiku in English: The First Hundred Years, 2016 p. 1)

Ts'ai Chi'h effectively illustrates Pound's profound comprehension of the elemental tenets of Japanese haiku and Zen principles. Although the three-line construction corresponds to that of traditional haiku, the syllable count does not. However, at this point, it is quite apparent that the English-language haiku generally do not have to follow the strict syllable scheme to be considered a genuine haiku. In just those few lines, Pound displayed his undeniable prowess of juxtaposition and employment of haiku aesthetics. The main purpose of the first line is to paint the scene and captivate the reader to the spectacle. The second line contains both a seasonal reference of autumn, and it expresses a distinctive impermanent quality of *sabi*. The content of the third line juxtaposes the former with the image of rose-leaves imprints, permanently documenting the memory of the exquisite display. Pound depersonalises the poem leaving the reader to be immersed into the melancholic moods of autumn.

O Fan of white silk,
clear as frost on the grass-blade,
You also are laid aside.

(Haiku in English: The First Hundred Years, 2016 p. 1)

Fan-Piece for Her Imperial Lord is a complex metaphorical haiku poem about temporal beauty. Moreover, it depicts a sense of hopelessness in relation to the sublime. Compared to *Ts'ai Chi'h*, the poem follows both the traditional structure and 5-7-5 syllable count. Nevertheless, it does not contain any particular seasonal reference. Pound describes a woman, delicate and pristine. The first two lines contain overt metaphors, an unusual figure in traditional

haiku, describing a woman's silky white skin, but just as a fan, she is just a mere object for display. The second line further emphasises the woman's exquisite beauty. However, her beauty is also temporary in the eye of the beholder, and she is quickly set aside like a fan, which is no longer needed. Similarly, to frost which eventually melts in spring, the woman's irresistible charm will fade away. The subtle use of the word "also" intensifies the sense of futile repetitiveness.

Another prominent figure of the Imagist movement, who incorporated many of the fundamental aspects of classic haiku was Amy Lowell. She was first acquainted with haiku poetics through one of Noguchi's enlightening lectures at Oxford in 1913, where she also met Ezra Pound. Her haiku are abundant in seasonal references and spellbinding phrases. She often violated the traditional three-line structure and syllable count. Moreover, Lowell frequently puts herself in the centre of her poems, thus directly expressing objective sensations.

Have I hurt you?
You look at me with pale eyes,
But these are my tears.

(Twenty-Four Hokku on a Modern Theme, 1921 II)

This is the second poem of her 1921 Pulitzer Prize-winning book *Twenty-Four Hokku on a Modern Theme*, and although the structure corresponds to that of classic haiku, the overall composition is rather unsound. Instead of two juxtaposed images, the poem is the author's narrative account composed of three clauses deliberately structured into a haiku-like structure. The basis for juxtaposition is the phrase "my tears" that diverges the impression between the original cause and the outcome, which consequently hinders the significance of the second line. Despite that the poem encompasses many haiku characteristics, the author could not wholly refrain from her Western poetic practices.

Even the iris bends
When a butterfly lights upon it.

(Haiku in English: The First Hundred Years, 2016 p. 4)

This haiku titled *Nuance* showcases Lowell's remarkable ability to capture sublime imagery of late spring with delicate attention to detail. Furthermore, not sure if intentionally, the poem radiates the characteristic qualities of yugen. The poem promptly awes the reader with

its refined moods and cleverly juxtaposes two standard indicative features, lightness and fragility of two images, enclosed in a singular sensation of yugen.

A Japanese poet Yone Noguchi, a pioneer of Japanese art and the sole originator of English haiku verse, started his disseminating endeavours rather modestly when he contacted Ezra Pound around 1911 with a proposition of an exchange. Ezra Pound, who had been already well-versed in Oriental literature, was intrigued by Noguchi's suggestion, and a few years later, in 1913, Pound wrote his first haiku-like poem *In a Station of the Metro*. Prior to their correspondence, Noguchi, fully determined to develop a unique poetic style, published several books on haiku where Noguchi explores, among other things, the current limitations of English-language haiku. In 1904 he published an essay, *A proposal to American Poets*, where Noguchi forthrightly encouraged his contemporaries to start writing haiku.

Fallen leaves! Nay, spirits?	Is it a fallen leaf?
Shall I go downward with thee	That's my soul sailing on
Long a stream of Fate?	The silence of life

(A proposal to American Poets, 1904; Japanese Hokkus, 1920 p. 44)

The first haiku is one of four that were included in the 1904 essay *A proposal to American Poets*. The second one first appeared in the collection *Japanese Hokku* published in 1920. Noguchi's exceptional literary style incorporated several poetic techniques of Walt Whitman, Joaquin Miller, and embraces many of Matsuo Basho's original Zen teachings. On the one hand, the romanticized responsiveness to the sublime and balance between substance and soul, as in these examples, affine to Walt Whitman. On the other hand, the overt resentment for material fixation shows a distinct resemblance to Joaquin Miller's intellectual mannerisms. Moreover, Noguchi's haiku frequently touches on the transcendentalism of life and unity found in nature. Noguchi speculates on the purpose of haiku in the 1904 essay, "The Hokku poet's chief aim is to impress the reader with the high atmosphere in which he is living." (Noguchi, 1904). Noguchi discarded the traditional seasonal referencing, 5-7-5 structure and syllable count, as well as the innate propensity to physical matters. He concluded that composing haiku should be natural to the creative mind and should not be defined by any suppositions. However, Noguchi still deems the objective perception of natural sensations an integral component of haiku composition. Although both haiku comprise metaphysical elements, they still stand as a consequence of Noguchi's objective perception of inner and outer reality.

8.3 The Beat Generation haiku

After the dissolution of the Imagist movement around 1927, the first haiku wave came to an end, and no one other than a narrow selection of emerging poets following transcendentalists principles had touched haiku until the early 1950s. However, what came after the 30-year break far surpassed the previous generations of haiku poets, both in terms of quality and experimentation done with the form. Although many of the haiku written during the second haiku wave still evoke a sense of overt imitation, several Beat Generation haikuists such as Jack Kerouac, Allen Ginsberg, or Gary Snyder demonstrated their unique take on the English haiku verse. This modern undertaking on classic haiku was perpetuated by persistent scholastic achievements by R. H Blyth, Harold G. Henderson, D. T. Suzuki, and Alan Watts. During this period, haiku encompassed not only suggestive moments of nature but also provided an introspective insight into the poet's subjective emotions.

A Beat Generation poet Gary Snyder has always exhibited keen sentiment for natural imagery. This passion was further invigorated by Kenneth Yasuda's works on haiku poetics. Snyder was possibly the first to truly fathom the significance of the haiku moment in the process of haiku writing. Soon after he shared his newfound passion with other Beat Generation poets, Gary Snyder left the United States in 1958 to study Zen Buddhism at a monastery, where he continued writing his poetry.

After weeks of watching the roof leak

I fixed it tonight

by moving a single board

(The Back Country, 1971 p. 25)

This haiku is part of Gary Snyder's 1965 collection *Hitch Haiku* published as a concise sequence in his 1967 book *The Back Country*. This poem specifically, encompasses some of the key characteristics that diverge completely from the haiku of the first wave at the beginning of the 20th century. Haiku of the second wave generally disregards seasonal referencing, employs punctuation sporadically for a greater effect, including full stops as well as often avoids depersonalisation, and frequently paints the poet's persona in the centre of the composition. Although the haiku of this generation rarely follow the 5-7-5 syllable count, the poets hardly ever deviate from the traditional three-line structure as opposed to the Imagist or Transcendentalist haikuists. The leading determinant of these radical changes was undoubtedly an accession of better haiku translations that set an important precedent for aspiring haiku poets

such as the Beats. Additionally, the second wave haiku poets were definitely more dedicated to exploring a variety of Oriental philosophies, including Zen Buddhism, Taoism, and Confucianism which consequently granted them a fresh perspective on haiku aesthetics. Nevertheless, the second wave haiku still upholds some of the key elements of classic haiku such as wabi-sabi and juxtaposition as it is evident in the example. The water leaking from the damaged roof, as well as the image of a run-down lodging, manifest the sense of sabi. The brilliant employment of juxtaposition simultaneously illuminates two distinctive qualities. Firstly, it eloquently encapsulates the shelter in a state of disarray when the roof is leaking, and harmony after the roof is fixed. Secondly, it provides an impactful contrast between the first line and the last. Although the problem seems complicated at first by being long-lasting, the solution is unexpectedly simple.

Jack Kerouac's extensive collection of haiku displays a broad range of moods, topics and imageries that have been ignored thus far. It includes brief socio-political commentaries, ironic and comical instances, as well as contemplation of the intimate natural beauty, detracted from materialistically driven cities. Kerouac's haiku brilliantly detail profound fleeting episodes, depicting unique sensations while performing seemingly ordinary tasks as in this example.

In my medicine cabinet
the winter fly
Has died of old age

(Book of Haikus, 2003 p. 12)

Originally part of Kerouac's collection *Book of Haikus*, the haiku compels the reader to reflect when faced with natural impermanence. The fly has died due to old age, even though the fly could have survived because the fly was in the medicine cabinet. Nevertheless, the fly could have lived if she was not entrapped in the medicine cabinet, and the fly would have died outdoors. Therefore, the fly would eventually die of old age either way. Ironically, medicine helps humans, but not the fly. Thus the fly has withheld the aid of the medicine and died of old age; however, if the fly did not withhold the medicine, the fly would die anyway. Humans seek medicine cabinets to extend their lives as opposed to the fly that sought to escape from it. However, humans, just like the fly, will eventually die. Kerouac achieves the effect by discarding the punctuation; thus, building an equal footing for each line and inducing a sense

of permanence. This poem also subsumes one of the key values of Zen Buddhism, as the haiku does not distinguish between the life of a human or the fly.

In the summer of 1956, Kerouac spent about sixty-three days on Desolation Peak, meditating, reading, and studying Zen Buddhism. Many of Kerouac's haiku provide meaningful testimonies on this transformative pilgrimage, relating his mountain loneliness to nature and mystical experience.

I called – Dipankara	There's no Buddha
instructed me	because
By saying nothing	There's no me

(Desolation Pops, 1956 60; Book of Haikus, 2003 p. 75)

The first piece is part of Kerouac's *Desolation Pops*, a collection of seventy-two haiku experiments. The first line calls for Dipankara Buddha, one of the past successions of Buddhas, who reached enlightenment ages prior to Gautama Buddha. The haiku contemplates the indispensability of ethereal serenity of meditation. As Kerouac asks brazenly for guidance to Buddhahood, the response comes naturally back to him. For in order to attain nirvana, he must remain silent and calm. The second haiku denotes the state of mind mu, in which the poet annihilates all subjective thoughts and emotions that such a consciousness corresponds to the state of nature. In this example, Kerouac relates to Buddha as he also came to this abeyance at some point in his life.

In the course of Kerouac's intensive experimentations with the form, he also pursued to incorporate witted humour that could both surprise and is quite relatable.

Missing a kick	Kicked the cupboard
at the icebox door	and hurt my toe
It closed anyway	– Rage

(Book of Haikus, 2003 p. 16; Desolation Pops, 1956 43)

The first haiku explores an unanticipated sense of disbelief by incorporating a sweeping element of surprise in which the ultimate outcome does not correlate to one's manoeuvre. On the other hand, the second haiku details a relatable sensation, in which the preceding cause definitely meets the fervid response.

Kerouac's fervent dedication to haiku and Zen Buddhism did not go without notice. Allen Ginsberg, especially, went out of his way many times to express his utmost respect for Kerouac's ingenious poetic style. Ginsberg regarded Kerouac as the only true American haikuist. Although, Ginsberg was nowhere near as prolific haiku poet as Kerouac his spontaneous experimentations with the form were substantially more radical than Kerouac's.

Moonless thunder – yellow dandelions flash in fields of rainy grass.

(Haiku in English: The First Hundred Years, 2016 p. 10)

His unconventional adaptation of English haiku verse, titled American sentences, was Ginsberg's unique take on suggestive poetry that suited more to his articulate style. American sentence comprises seventeen syllables within a complete sentence in one line. Nevertheless, it still accomplished to produce suggestive experiences very much alike classic haiku. The example introduces two seemingly unrelated natural images that are juxtaposed within the minimalist composition. In this case, the strikingly yellow colour of the thunder resembles that of the dandelions. The poem also incorporates a definite seasonal reference and a cutting particle that establishes the initial image. However, by eliminating the traditional three-line structure, the poem loses its inherent aesthetic characteristics.

Ginsberg also published haiku that follow the traditional structure, notably in his collection *Mostly Sitting Haiku*. However, rather than composing haiku with a Zen perspective in mind like Kerouac, Ginsberg took a more pragmatic approach. He argued that haiku ought to be perceived as the conclusory centrepiece, and his poetic diction complements this assumption.

Did you ever see yourself
a breathing skull
looking out the eyes?

(Mostly Sitting Haiku, 1978 p. 21)

Ginsberg's haiku is direct, unrestrained, and they often transgress the intrinsic practices. The provided haiku imposes not what the author actually has observed, but rather it reveals a peculiar truth or characteristic about the perceived object. In this case, the line "a breathing skull" paints definitive reality which is true, yet outwardly invisible to a naked eye. Therefore, Ginsberg disregards the traditional mode of perception to disclose unequivocal details.

Moreover, the question mark at the end urges the reader to reflect on oneself rather than just to evoke a rhetorical question.

8.4 African American haiku

Since the first wave, haiku has become an underlying poetic form that spurs the African Americans to affirm the inherent socio-political injustice in the US openly. Moreover, haiku also offered an alternative cultural perspective, alleviating existing societal divisions between different cultures and promoting unconditional unity with nature. However, African American haiku was not truly recognised by the literary mainstream until the second wave during the 1950s and 60s. Since then, several universally acclaimed African American haikuists have reached out with their unique interpretation of haiku poetics and composition.

Richard Wright has composed over 4, 000 haiku from which he selected only 817 for publication. His extensive haiku collection *Haiku: This Other World* was published posthumously in 1998. Until his death in 1960, Richard Wright experimented with his haiku in self-contrived isolation in France. The Blyth's four volumes of Japanese Haiku and D. T. Suzuki's extensive work provided Wright with foundational insight into haiku poetics and Zen Buddhism. Moreover, Wright's life-altering visit to Africa had a profound effect on a metaphysical understanding of the African philosophy of life and Zen Buddhism. Nearly all of Richard Wright's haiku adhere to the traditional concept of Japanese haiku, which occasionally became the detriment of the poems.

The first day of spring:
The snow on the far mountains,
Brighter than ever.

(Haiku: The Last Poems of an American Icon, 2012 p. 44)

The haiku depicts the arrival of spring with transient winter still prevailing over the mountains. The bright sun intensified the pristine temporal beauty of snow denoting classical moods of *sabi*. While the poem celebrates approaching spring, it illuminates the grace of winter. This haiku perfectly demonstrates Wright's consistent tendency for traditional haiku compositions. The first line opens with a seasonal reference and concludes with a colon, pushing the poem forward. It cuts to the first image, snowy mountains embellishing the spring landscape. The content of the third line then reinforces a specific quality of the second and closes out with a full-stop. The ingeniously subtle juxtaposition then highlights a transitional sensation between

seasons as well as it underlines the opening phrase "the first day". Although the haiku adheres to traditional 5-7-5 syllabic rhythm, it has its shortcomings. First, the haiku needlessly capitalizes first letters. Richard Wright adopted this habit from various haiku translations which baselessly altered Japanese intrinsic diction. Furthermore, Wright frequently padded his haiku to fulfil the traditional syllable count. In this case, the word "far" is redundant as it does not contribute to the central imagery. However, this is not always the case.

In the falling snow
The thick wool of the sheep
Gives off a faint vapour.

(Haiku: The Last Poems of an American Icon, 2012 p. 103)

Here the syllabic measure is 5-6-6, and it certainly does not impair its ability to convey the designed spectacle. The thick wool enveloping the sheep's torso, protecting it against cold weather juxtaposes the peculiar appositeness between the sheep and its natural habitat.

One of the recurring subjects in Wright's haiku is trains and railroads, frequently decorated with natural phenomena in the distance.

Empty railroad tracks:
A train sounds in the spring hills
And the rails leap with life.

(Haiku: The Last Poems of an American Icon, 2012 p. 39)

Trains in Wright's haiku were frequently employed as metaphorical fragments, carrying life to a prosperous future. Furthermore, regardless of race or social status, trains connected people together, eliciting a sense of freedom and unity. The poem celebrates the progress of mobility, which transports people's dreams, memories and ambitions to a new destination. While the train itself is not in the image per se, its presence is well established by the impending sound echoing through the hills. The haiku, then creates a subtle parallel between spring and rails, as both embody longstanding hope.

Richard Wright's haiku portray a broad range of characters, including a prostitute, a mailman, or a dockworker. However, one appears to stand out among others.

Pulling him ahead,
The blindman's dog takes a path
Between summer graves.

With intense effort
The blindman's eyes are squinting:
How bitter the cold!

(Haiku: The Last Poems of an American Icon, 2012 pp. 35, 72)

A recurring figure of a blind man is often the subject of inspiration for Wright's haiku. Wright usually depicts the blind man in a revered state of Buddhahood as he is left at the mercy of natural phenomena. The first poem draws a striking parallel between the blind man and the dog as neither of them remain in the state of aloof ignorance towards their surroundings. The sight of a grave naturally elicits feelings of sorrow and distress, but neither the dog nor the blind man is able to experience such sensations. Furthermore, the connection of words summer and graves evoke contradictory sentiment as summer is often connected to joy and a time of relaxation. On the other hand, graves are characteristic of winter or autumn. The second haiku depicts the blind man this time in winter. Although the blind man's vision is missing, his eyes are still able to feel the sharp sensation of bitter cold.

African American activist and poet Sonia Sanchez notorious for her valiant stances advocating for the independence of African Americans and demanding radical systemic change. Her haiku is emotionally intensive, driven by her subjective desires for harmony and nature. Her poetic style is comparable to Buson's as both search for introspective sensations through picturesque haiku compositions. On the other hand, Sanchez's haiku frequently delve into more serious subjects such as abuse, infidelity or misogyny.

My face is a scarred
Reminder of your easy
Comings and goings.

How many
secrets you carried
in your panties

(Like the Singing Coming Off the Drums, 1999 12; Morning Haiku, 2010 p. 45)

The opening line of the first haiku might initially mislead the reader to picture a woman's scarred face. However, after a closer read, one would immediately realise that it is not a physical scar, but a psychological wound inflicted by her unfaithful lover. The poem creates a compelling contrast between the disheartened woman and the carefree man who constantly leaves her for another woman and subsequently comes back to her without any remorse. The woman's face serves as a reminder of his affairs and a canvas on which the signs of woman's distress are recorded. The second haiku teaches the reader about the irreversible emotional and

physical aftereffect of abuse, permanently imprinted on the girl's clothes. Sanchez frequently includes clothes, soft body parts or other mementoes that carry individual traumas and dark secrets, which were forcefully suppressed by the abuser. The poem also touches on the extant sexual abuse of black women, especially, which was rampant in the time of slavery.

Sanchez also devised a unique haiku derivative called sonku, presumably a combination of words Sonia and haiku. Sonku's syllable count is not strictly predetermined, but it usually consists of four to six lines with each line composed of four or three syllables.

to worship
until I
become a stone
to love
until I
become bone.

(Haiku by Sonia Sanchez at terebess.hu)

In this quite lengthy sonku, Sanchez glorifies the eternal devotion and love until the death of consenting lovers. The poem derives its effect from transparent repetitions as well as it employs rhyme, so both halves become intently intertwined to portray a natural unison of two loving individuals.

James A. Emanuel's ground-breaking 1999 collection *Jazz from the Haiku King* introduces an unparalleled series of experimentations with the poetic composition of haiku incorporating cultural and musical aesthetics. Emanuel's jazz haiku encompasses traditional melodic nuances of African American oral customs as well as concise narrative and rhyme.

Stairstep music: ups,
downs, Bill Robinson smiling,
jazzdancing the rounds.

(James A. Emanuel Selected Haiku at terebess.hu)

This jazz haiku perfectly summarises Emanuel's exclusive poetic style. The opening line paints the scene brimming with dynamic music; then the other two captures Bill Robinson, an African American tap dancer enjoying the exhilarating rhythm of stairstep. Emanuel's haiku frequently celebrate prominent African American figures and musical innovators of jazz and blues. The

haiku captures spontaneously thriving African American culture with African American musicians, dancers, and common folks relish their freedom through jazz music.

8.5 Haiku of Japanese and Native Americans

For centuries, Native American storytelling and poetic traditions were safeguarded exclusively among various indigenous tribes. It was not until the 20th century when haiku writing Imagist acknowledged an uncovered potential of indigenous poetry when it came to depicting natural phenomena in a minimalistic fashion. However, some scholars such as Kenneth Rexroth or Gerald Vizenor argue that Native American poetics permeated the American literary consciousness many years before haiku translations and experimentations in modern American verse materialized (Kenneth Rexroth in Blaeser, 2012 p. 112). Amy Lowell sporadically incorporated the traditional Native American aesthetics in her poetry which is often difficult to discern.

Is it a dragonfly or a maple leaf	The water bug
That settles softly down upon the water?	is drawing
	the shadows of the evening
	toward him on the water.

(Pictures of the Floating World, 1919 p. 16; Magic World, 1992 p. 96)

The first poem is Amy Lowell's haiku-like composition titled *Autumn Haze* from the 1919 collection *Pictures of the Floating World*. On the other hand, the second poem is Frances Densmore's transcription of a Yuman song from Arizona, titled "The Water Bug and the Shadows". The song distinctively synthesizes several haiku-like aesthetics such as the emphasis on compositional minimalism, an acute naturalistic likeness, and explicit seasonal referencing. Moreover, it also remotely resembles some of the Imagist values such as directness of presentation and economy of language. Although the composition of these poems varies, the content and the way the author's vivid perceptions are conveyed are very much alike. This remarkable phenomenon brought a great deal of excitement among scholars when certain similarities between Imagism, Japanese haiku, and Native American song were first noticed in the 1920s and 30s (Trumbull, 2017 p. 27).

Gerald Robert Vizenor, a Native American scholar and prolific haiku writer, was among the first who explored distinctive resemblances between dream songs and storytelling traditions of North American indigenous people and the Japanese haiku. Since 1964, he has published

numerous collections of his haiku, many of them epitomize Alan Watts's idea of the wordless poem and regard traditional principles laid down by the Japanese haiku masters.

calm in the storm
master basho soaks his feet
water striders

(Favor of Crows, 2015 p. 67)

In the haiku, Vizenor shows recognition to the traditional haiku form and conveys his appreciation of Matsuo Basho. Moreover, it describes the harmony of the senses. As the storm has settled, the striders are listening to the wind because the serenity may be broken yet again. The prelude of the storm can be heard and seen in the motion of water. Therefore, both the striders and Basho sense the tension as the wind teases the surface of the water for the tranquillity is temporary and easily disturbed. Vizenor's haiku frequently depict compendary poetic images, the fleeting elegance of the seasons as well as delicate motions of nature.

Japanese American Internment camp haiku, a literary genre that developed from the Second World War's aftermath of institutional injustice and rampant xenophobia. The main ambitions were to reflect on the prejudicial turmoil that motivated this ordeal as well as to provide communal reconciliation with the detrimental situation. For these reasons, the genre is frequently interchanged with the term literature of communal healing.

The book *May Sky: There Is Always Tomorrow: An Anthology of Japanese American Concentration Camp Kaiko Haiku (Sun & Moon Classics)* is an extensive anthology of haiku written in Japanese American internment camps. The author, Violet Kazue de Cristoforo, managed to compile and translate over 300 of these haiku by tracking down fellow haiku club members, who provided a painstaking insight into their daily struggles and despair.

My heart perceives nothing
day to day
summer at its peak in highland

(Haiku Poet Documented Life in Japanese Camps at npr.org)

This haiku provides an accurate acumen of what it was probably like inside an internment camp; neither freedom nor hope for better tomorrow just a day after day locked in forced confinement. The haiku juxtaposes the bleak image of an internment camp and nature in its prime with all its

glowing colours and light-hearted sights of growing sceneries since nature's beauty is transitory and is continuously transforming. The situation in the camp seems never to change and gives the outward impression of boundless futility. A notation indicates that the haiku was written when the Japanese American detainees were on a hunger strike which dramatically extends the context of their ceaseless struggles to survive in a hostile environment. De Cristoforo was to read this poem at the National Heritage Fellowship award ceremony in Washington. However, due to poor health Norman Mineta, the former congressman and George W. Bush administration official, read the haiku on her behalf instead (Woo, 2007).

The early moon has set,
people unable to sleep,
whispering in the barracks.

(Haiku Poet Documented Life in Japanese Camps at npr.org)

Although, this haiku may convey soothing impressions initially. However, with the detailed circumstantial background in mind, the presented image of whispering people gets rather gloomy. Although the content of these whispers is up to the reader's interpretation, the innate purpose of these evening chats and the overreaching emotions are much easier to deduce objectively. The leading factor which distracts them from sleep is the anxiety of uncertainty since they do not have any vision of a better tomorrow. They are looking for comfort and reassurance from each other so they can fall asleep with more ease.

8.6 American haiku from the 60s to Contemporary

From the 1960s onward, the general consensus of a newly rising generation of haiku poets on the understanding of haiku has completely changed. Both the Beats as well as Alan Watts based their interpretation of haiku on formerly insufficient scholastic expertise on Oriental literature which significantly impacted the metaphysical perspective in their poetry. In particular, they collectively perceived haiku as a spiritual implication of Zen Buddhism; therefore, as its ultimate materialization. The upcoming generation promptly distanced from this short-sighted idea and started to experiment with the form. However, the belief that haiku is inextricably intertwined with Zen persisted among several orthodox haiku groups across the US. Moreover, haiku journals and organizations, played a vital role in the sustainable development of American haiku, where inspiring as well as renounced haiku poets published their translations, commentaries and their revolutionary experimentations. They provided an indispensable platform for critical discussions and cordial international collaborations.

The traditionalist haiku poets such as James W. Heckett, John Wills or Cor van den Heuvel sought to preserve the traditional naturalistic composition of haiku and dissented with experimental advances of the avant-garde movement. Although the traditionalist haiku generally does not adhere to orthodox characteristics which define classic haiku, it elicits sincere aesthetics of the wordless poem. Furthermore, it avoids superfluous poetic devices and strives to emphasise the gravity of the haiku moment.

Just an old leaf, yet	All of a sudden,
try to follow its structure –	every bird becomes silent...
or count its colors!	the sound of fall.

(James William Hackett's Haiku at terebess.hu)

An independent traditionalist haiku poet James W. Hackett became a distinguished advocate for orthodox poetic concepts that defined English-language haiku. He was also a major proponent of Zen Buddhist philosophy which impacted his perception of natural sensations. Both of these haiku perfectly outline Hackett's remarkable attention to detail as well as his exceptional ability to detail seasonal nuances indirectly. The first haiku embraces the character of *sabi* and reveres the refined subtleties of autumn. Hackett honours the limited mortality of natural phenomena and emphasises the inherent beauty that comes with age. The ingeniously utilised Em dash tempts the reader to take the time and contemplate the complexities of an old leaf. Furthermore, he also employs indirect seasonal referencing by urging the reader to relish the festivity of the colours. The second haiku emphasises the inducing serenity of autumn. As birds fly to warmer regions, the universal timbre of autumn becomes grave silence. However, Hackett's haiku does not show grief but rather respects the natural order and embraces the contours of autumn.

touch of dawn
the snail withdraws
its horns

(Haiku Moment, 1993 p. 298)

John Wills's ingeniously crafted haiku seek to allude to esoteric natural elegance within the haiku moment. Wills frequently depersonalise the haiku but provides emphasis on keen parallels between human and nature phenomena. His poetic style is unconventionally minimalistic as in the example each line encompasses only a few syllables. He adamantly

avoided superfluous poetic devices for it only took Wills a few words to construe his acute vision. In the haiku, Wills attempts to draw a resemblance between the snail's response and that of the human's. As the dazzling sun rises above the horizon, both a human and the snail are blinded by its impactful radiance, and both instinctively cover their precious sight. Wills reinforces its minimalistic composition by avoiding punctuation and exorbitant decorative words.

end of the line
the conductor starts turning
the seats around

(Haiku in English: The First Hundred Years, 2016 p. 19)

A traditionalist haiku poet and editor of *The Haiku Anthology* Cor van den Heuvel played a major role in bringing American haiku to global prestige. Although Heuvel is generally revered as a representative of traditional haiku, his far-reaching devotion to poetry often bridged the gap between the orthodox and avant-garde haiku. In the example, Heuvel captures a stimulating concurrence from his visit to Japan. Simultaneously, as the train reaches its final destination, the conductor overturns this reality by turning the seats around; thus, the final destination changes to the train's starting point. The haiku denotes the temporal nature of travelling and shows how one's final destination is for others, just a beginning.

tundra

(Haiku in English: The First Hundred Years, 2016 p. 18)

Despite Cor van den Heuvel being a distinguished advocate for traditional haiku composition, he also dabbled into the field of the avant-garde. The one-word haiku *tundra* is the result of Heuvel's categorical prowess to bring out the most from a discrete vision. The haiku is meant to be placed by itself in the centre of a page to intensify its almost infinite vastness. Furthermore, it fully relies on the reader's unbound imagination to envision the desolate yet immaculate landscape of tundra.

Experimental haikuists emphatically rejected the mindless adherence to orthodox haiku principles and instead utilised revolutionary poetic variations that highlight the aesthetic value of the poem. Although they considered the haiku moment an essential component for composing haiku poetry, they preferred pragmatic approaches over introspective realisation through Zen practices.

my dead brother...
hearing his laugh
in my laughter

(Haiku in English: The First Hundred Years, 2016 p. 25)

Haiku poet Nick Virgilio sought to revitalise the traditional haiku format and expand its strictly defined themes. His haiku frequently encloses an eclipsed subjective narrative and intimate reflections. In the example, Virgilio reveals the pain of unending grief as every instance of genuine amusement conjointly reminds him of his dead brother. Therefore, the haiku juxtaposes the temporary sensation of joy with biting sentimental melancholia.

fossilence

(Haiku in English: The First Hundred Years, 2016 p. 24)

The poem, also composed by Nick Virgilio, is an overlap haiku titled *weird*. It combines two or more words, frequently fusing material and incorporeal, which seemingly share a subconscious characteristic. In this case, the words "fossil" and "silence" reinforce the notion of stillness and serenity.

he removes his glove
to point out
Orion

(Haiku in English: The First Hundred Years, 2016 p. 73)

Raymond Roseliep played an integral role in the introductory period of avant-garde haiku in the US. He reintroduced several poetic figures predating Basho's school of poetry as well as revived many of the typical haikai-no-renga language-cantered elements employing humour and ingenious word-play in the traditional form. On the other hand, he also frequently experimented with the implicit haiku constraints. In the example, Roseliep demonstrates how the position of a word can significantly impact the reader's entire interpretation. The word "Orion" is intentionally placed away from the rest of the poem, creating a conspicuous space. This space then creates lingering suspense and emphasises the spanning vastness of the constellation. This technique was also used by L.A. Davidson in her haiku first published in 1972:

beyond
stars beyond
star

(Haiku in English: The First Hundred Years, 2016 p. 58)

However, her haiku reinforces its underlying premise from the get-go as each line guides the reader even further from its initial origin.

through the bird skull whistle of wind

(Alexis K. Rotella Selected Haiku at terebess.hu)

While most American haiku poets experimented with haiku aesthetics within set boundaries of its strictly defined composition, Alexis Rotella urged postmodern American haikuist to liberate themselves from the inherent attachments to orthodox traditions. She encouraged incorporating human emotional complexions into natural suggestive haiku imagery. However, Rotella recognises the significance of traditional momentary acumen in natural phenomena. In the example, Rotella emphasises the uncompromising character of the natural order that does not distinguish between the animate and the inanimate, for everything is a part of nature. Although the bird's skull generally evokes a sense of empathy, the wind perceives it as an object embedded in nature like any other.

alone at last
i wonder where
everyone is

(Haiku in English: The First Hundred Years, 2016 p. 78)

George Swede, a pioneer of psychological haiku, managed to capture profound sensations of intimacy within silent moments. Robert Spiess, an editor of *Modern Haiku*, in his *A Year's Speculations on Haiku* has said, "Another reason for the brevity of haiku is that the more words the more distance, the more silence the more proximity." (Spiess, 1995). Swede's haiku perfectly expresses the intense yearning for meaningful connections in fleeting intimate moments of detachment.

9 A study on American haiku significance

9.1 Contextual comparison of Japanese and American haiku

With the onset of the new century, the Western literary tradition turned its attention to natural phenomena, thus marked by its return to Romanticism. The major event that shook the then modern society was the First World War. The melancholy from the loss of moral and ethical values led aspiring modernist poets into making something new. They sought to evoke an emotional response and capture the fleeting moment of the present in their writing. Perhaps it was due to these circumstances that haiku took root in the Western literary tradition. However, initial attempts to incorporate this form of poetic expression into mainstream literature were incompatible with the Western poetic understanding and did not conform to the original Japanese principles of composition. The initial development of haiku in the American literary environment was shrouded in a layer of the unknown about the Japanese poetic as well as spiritual traditions. Therefore, from the beginning, it was extremely challenging for many of the modernist poets to abandon the pre-established Western traditions and grasp this exotic approach of composing poetry. The decisive factors were primarily English translations of Japanese haiku and scholastic achievements in the field of oriental poetics and philosophy. The decisive factors that greatly influenced the development of haiku were, first and foremost, the English translations of Japanese haiku and the scholastic achievements in the field of oriental poetics and philosophy. Over time, the first magazines and periodicals began to appear, offering a vital platform for many leading haiku poets, who could discuss the further development of this form.

The development of North American haiku to date shows that it can be divided into four stages of evolution. The first period is marked by the clash of Western and Japanese philosophical and literary traditions, along with initial studies of Japanese poetics and frequent experiments in translation. The second period began with the advent of the second haiku wave in the mid to late 1950s, a phase of imitations that can be seen primarily in magazines such as *American Haiku*. This phase was promptly preceded by a period of intensive studies and translations by Blyth, Henderson and Suzuki in the early 1950s. In the third phase, the first attempts to establish a more indigenous genre appeared through experiments that were to test the boundaries of poetic creativity and at the same time codify the definition of the newly formed genre. Finally, the fourth and the current period examines the results from the period of experiments, rejects those that failed and assimilates those that have universally caught on. It is

important to note that these stages parallel the stages through which many poets themselves go as they first encounter, explore, and experiment with the form.

The Imagists rejected the sentiment and discursiveness of Victorian poetry and called for a return to more Classical values. Imagists have incorporated into their poetry several defining characteristics that are typical of classic haiku, such as the economy of language, free verse, and a focus on the detailed picture of the fleeting moment. Moreover, the ideographic technique of juxtaposition has become a vital asset during this period, synthesizing multiple perspectives into a single image. Imagists as well as Japanese haiku poets sought the hidden essence of nature and preferred the depiction of natural phenomena in their true imperfect form. However, the leading dividing factor of Japan's poetic tradition and that of Western was mainly the dominating experimental inclination to the poetry of many modernist poets. This approach has fundamentally influenced the conceptualization of orthodox haiku by incorporating several poetic devices such as metaphor, metonymy, or personification, which are generally atypical in the Japanese poetic tradition. Furthermore, haiku are usually left untitled for a title takes away its organic precept of generalisation. Thus, these poems should not be regarded as haiku, but rather as Imagistic haiku or poems with specific haiku characteristics. A perfect example of this haiku Westernisation is Ezra Pound's haiku-like poem *Fan-Piece for Her Imperial Lord*. Here, Pound used the metaphor to attach the characteristic refinements of a fan to a beautiful lady whose charm is intrinsically impermanent in the eye of her beholder and quickly discarded like an object.

However, an exceptionally prolific individual among the Imagists wilfully avoided excessive experimentation and attempted to ponder the fundamental essence of haiku. Amy Lowell's haiku work is widely regarded as the best from the pen of imagists. Although her haiku often goes into excessive abstraction and describes mainly subjective experiences, hence it avoids the traditional method of depersonalization, her unequivocal style embraces many classic haiku aspects such as wabi-sabi or yugen. Moreover, Lowell does not present the arrangement of images in the same way as the Japanese do. In her presentation, the images are conjointly projected in a sequence of sentences and not as separate segments of perception. This creates a much smoother sequence of sensations but is at odds with the directness of traditional haiku, which projects images depending on the author's perception, separately to better outline their common and conflicting characteristics. Nevertheless, Lowell's far-reaching poetic endeavours set up a substantial foundation for aspiring generations of haiku poets and helped to disseminate the form in the West.

One of the most ground-breaking personalities of the first haiku wave was a Japanese poet and translator Yone Noguchi. Most Imagists come close to nothing from Noguchi's exceptional English haiku verse conceptualisation. His haiku designedly omits seasonal references because they are generally incompatible with the Western poetic tradition of conveying the natural spectacle as an introductory overlay for the poem. At the same time, Noguchi sought unorthodox styles of poetic expression that would produce a more intense experience. However, it can be argued that Noguchi's concept deviates considerably from the original Japanese composition, especially as regards the implementation of individual images. Noguchi's rendition incorporates transcendental visions that evoke spiritual fulfilment rather than unequivocal natural phenomena. Nevertheless, it is relevant to recall that Noguchi's original intention was not to transform Japanese haiku into English, but above all to develop his own poetic style that corresponds to that of Japan. In other words, instead of infusing European poetics into the haiku form as the Imagists did, Noguchi ultimately devised a completely new English haiku verse.

Prior to the imitation phase, a period of intensive studies of Oriental poetics and a fresh stream of aspiring translators hit the U.S. literary scene at the beginning of the 1950s. The main representatives of this comprehensive undertaking were Blyth, Henderson and Suzuki. Their scholastic discoveries have helped the new-coming generations of poets broaden their horizons in Eastern philosophies and Japanese poetics, while expertly translated poems by Japanese haiku masters have stimulated them to create something unconventional. However, what followed was a period of innovative stagnation that lasted until the late 1960s. On the other hand, more haiku have been written than ever before. Under the pen of Jack Kerouac, Richard Wright and Gary Snyder, thousands of original haiku have been composed, which still remain integral for many contemporary studies. This stagnation was caused mainly by two partial factors. The first was a dramatic change in the inclination among many poets from concentration on the poem as a literary composition to the desire for spiritual fulfilment that the poem evokes⁴.

The second factor was the general propensity to preserve the original form. This inclination is especially evident in Richard Wright's haiku. The main templates for this tendency became the haiku translations and often inaccurate analyses according to which they outline their understanding of the form and its structure. This notion was then facilitated in the

⁴ More on this matter in the chapter: The Development of haiku understanding and its impact

magazine *American Haiku*, during Clement Hoyt's editorship. Although the published haiku in its first issue were almost universally in free-form, when Clement Hoyt took over the editorial office, only the haiku that exclusively followed the 5-7-5 syllabic form were officially accepted for publication. Hoyt refused most of the poems he initially received that failed to approximate the 5-7-5 form for he did not consider them haiku per se. However, soon after he repudiated the poets on that effect, Hoyt was suddenly overwhelmed with 5-7-5 verses that resembled haiku only in form. Hoyt failed to acknowledge the ingenuity of modernist innovative advances and regarded haiku as an exotic form that must be imitated exactly (Lynch, 2001 p. 125). In any case, it can be argued that these imitations came closest to the original Japanese haiku, but only in the form not in acute substance. At the same time, these imitations do not take into account the current state of Japanese haiku in the period of modernist innovations.

The period of experimentation was mainly characterized by repeated attempts to establish a more indigenous genre. It was defined by the works of the Beats, African Americans and their contemporaries, whose haiku appeared in magazines such as Eric Amann's *Haiku* and *Cicada*. The main turning points of this period were the official codification of the definition of American haiku in 1973 by the Haiku Society of America committee, as well as the subsequent division of the haiku genre into various subgenres, including psychological haiku, concrete haiku or overlap haiku. The creative nucleus of this period was primarily the post-realist avant-garde movement, which developed differently in America than in Japan. The Japanese avant-garde detached themselves from natural allusions and overt seasonal references rather promoted surrealistic aesthetics and attracted readers with their erotic and socio-political themes. On the other hand, American haikuists experimented both with unusual themes and with the very structure of the poetic composition. They constantly tested the outer limits of the form to absolute minimalism. Furthermore, they experimented with the distribution of physical space itself and contemplated its effect on the entire composition. However, both American and Japanese avant-garde haikuists emphasized individualistic subjectivism and incorporated self-reflective elements.

The fourth period, which extends into the next millennium, is often intertwined with the experimental period, and its exact beginning is still up to a debate, as many poets find innovative approaches that have not yet been fully realized. However, it is nowhere near as prevalent as during the 1970s and early 1980s. Among the main aspects that have taken hold and have been assimilated into contemporary haiku are individualistic subjectivity, extensive variation of unorthodox themes, and introspective substances. Contemporary American haiku have

integrated themes from several popular genres such as horror, fantasy or science-fiction and, thanks to its minimalist form, has found its place on the Internet. While English haiku today is usually written in free-form, the misconception that haiku have to adhere to 5-7-5 syllable structure still universally persists among uninvolved recreational practitioners.

9.2 The development of haiku understanding and its impact

Incipiently, the minimalist form of haiku conveyed the impression that it was intrinsically too reduced and developed too sophisticatedly in its indigenous exotic background to be able to assimilate into the Western literary tradition as a recognized genre. The Japanese poet Hirosaki Sato objected to these doubts about the integration of haiku verses into the American literary environment. Sato emphasised the urgency of complete liberation from mere imitations of Japanese haiku and set the focus on finding an original purpose of American haiku. Despite that, Sato argues that the underlying essence of haiku should be preserved and that official codification is necessary to embed the genre in American literary consciousness. However, already in the first haiku wave, subtle changes in the development of the understanding of haiku can be observed. The main factors that induced these changes were the harsh psychological devastation of wars, the abandonment of religious beliefs, and the increasing incidence of materialistic attitudes.

One of the fundamental contributions of haiku in the first-wave period was the filling of the emptiness of spiritual contentment and philosophical principles, which were mostly abandoned as a result of the mentioned socio-political changes. Subsequently, haiku helped to establish a foundational platform through which many Eastern philosophies such as Zen Buddhism, Taoism or Confucianism were first introduced to the consciousness of Western poets. This ground-breaking inclusion of Oriental understanding provided a fresh perspective on the unity of man and nature, and also produced various contrasts and parallels between Western and Eastern philosophical principles. However, both relied on the poet's ability to see the world anew and to efface the division between the poet's subjectivity and natural phenomena. Furthermore, the first wave haiku helped to outline the foundation of introspective haiku, which began to be prominent with the onset of the second wave in the late 1950s. Introspective haiku depends on the reflection of subjective individuality in recognition of the essence of the author's intense feelings and sensations. Moreover, it serves as an implement for the reader to identify with the intimate experiences and thus deal with personal inner thoughts.

The emphasis on subjective intuition over objective empiricism in haiku was reinforced during the convergence of the American transcendentalist principles with Zen Buddhist traditions. While transcendentalists, led by R. W. Emerson, H. D. Thoreau and W. Whitman, believed in the utmost purity of the individual's independent capability to generate unconventional insights in union with nature, this purity of individualism is tainted by the desire of modern institutions to prevent self-reliance and independence. These concepts profoundly inspired a sizable number of modernist poets such as William Carlos Williams, Wallace Stevens, and Charles Reznikoff, who resolved to pursue the art of haiku even after the dissolution of the Imagists in 1927.

The main factors that initially influenced the newly acquired interest in haiku among the American poets in the early 1950s. They are essentially similar to the first waves. The Second World War affected the public's perception of the inherent human propensity to abuse power and the increasing economic stability instilled prevalent materialistic attitudes. Nevertheless, compared to the previous period Americans initially viewed anything of Japanese origin with sincere resentment, after the attack on Pearl Harbour in 1941, including Japanese artwork such as haiku. Still, soon after America recovered from the devastation of the Second World War, several prominent American scholars, translators, and poets immersed themselves in writing English haiku and intensive study of Oriental philosophies. This was subsequently reinforced by the Hippie movement and the general growing interest in Eastern culture. Among the most prolific American haiku poets were the Beats.

The central elements of the Beat generation movement are the rejection of the conventional narrative values of the modern establishment, individual freedom in the search for spiritual fulfilment, an explicit depiction of human conditions with economic-divisional comparisons. Alike the Japanese haiku masters, the Beats sought the spiritual attainment in the symbiosis of natural phenomena and derived the compositional creativity of an individual from that enlightened realisation. Although haiku of the Beats were often formed on subjective experiences rather than empirical observations, the underlying essence of haiku remained intact. They also went on pilgrimages across America to comprehend the significance of absolute serenity and detachment from bustling civilization to attain enlightenment. Moreover, American poets such as Gary Snyder intermittently travelled and also lived in Buddhist temples to repudiate the materialistic desires of the Western world and to immerse themselves in their work. However, haiku influenced the Beat literary work in other ways as well.

With the increasing American haiku tradition of depicting the author's inner experiences, a new subgenre of haiku resembling a poetic diary is gradually emerging. This phenomenon is especially pronounced in the work of Jack Kerouac. In this composition, haiku serves as a fragment that captures a creative haiku moment from the author's everyday life. This experience creates a fleeting harmony between the reader and the author and helps the reader get intimate with the author's internal poetic realisation and create a vivid representation of the author's life. In Kerouac's haiku work, we can observe a lot of these diminutive fragments, such as the park he visited regularly, captivating experiences from his pilgrimages, enchanting moments from his wanders around the city, where he lived or humorous episodes from Kerouac's domestic life. Furthermore, his haiku also reflect Kerouac's personal conflicts with faith and his resentful attitude to the materialistic values of modern society. Additionally, haiku served as a vital testing ground, which had a momentous impact on the contemporary and subsequent literary work of many American poets at that time. This later proved to also have an extended effect on the early avant-garde haiku.

The haiku genre has become an indispensable part of various marginalized socio-cultural literary movements, where several substantially lasting effects of haiku poetry are tangible to observe. The leading development, which permeated the sub-cultural sphere, was a group reinforcement intertwined with subsequent communal healing. This phenomenon is deeply rooted especially in the haiku work of African Americans. They utilised the innate sincerity and sensual minimalistic observance of the form to convey their personal agenda. There, haiku became an autonomous space for minorities to express their political critique, address systematic injustice, and advocate for cultural diversity. They were also able to accost the persistent psychological traumas from the period of slavery, as well as the current psychological and physical brutality inflicted upon the African American community. Thus, haiku constituted a coping platform, where many could confront their imperfect morals, sentiment and subjectivity and strive for interpersonal revitalization. At the same time, with the growing desire of African American poets to create a more indigenous genre that would better complement the nuances of African American culture, many began experimenting. The recurring central themes in African American haiku were innovative riffs and motifs of jazz and blues, traditional African poetics and commendable African American personalities.

Haiku under the pen of African Americans concentrate not only on the community side of spiritual empowerment and healing but also on the individual. This effort for subjective reconciliation is intertwined with the work of Sonia Sanchez. In her haiku, Sanchez

incorporated the motifs of sensual and aesthetic pleasure for the spiritual fulfilment of the individual as well as addressed frequent emotional struggles between lovers. Through introspective haiku, Sanchez confronts the reader with her heartfelt desires by dint of life-altering circumstance and struggles. She often generalizes her haiku to engage the reader in Sanchez's introspection; thus making the haiku more relatable.

An instance resembling the form of a poetic diary also appeared in African American haiku. If the disparities between each other's composition are not taken into account, Richard Wright's haiku in many ways resembles that of Kerouac. Both poets garnered inspiration in their daily lives and predicated their understanding of haiku from similar sources. However, compared to Kerouac, Wright's haiku focuses primarily on the assortment of fascinating individuals he met on a regular basis. Moreover, his haiku documents Wright's often desultory wonders and places he visited. The haiku also occasionally evokes the distinctive characteristics of introspective haiku, suggesting Wright's struggle to reconcile with his impending death and lack of purposeful human connection as a result of self-isolation.

Another noteworthy example of the use of haiku for group reinforcement and community healing was the Japan-American internment camp haiku. The purpose was similar to that of African American haiku, but here the intensity of the experienced sensations is enhanced by the reality of the situation in which these haiku were written. Hence, the internment camp haiku are often intended to provide compassion not only to the marginalized group, but also to the poet as well. However, the introspection is frequently infringed by the gravity of the situation and the reader comprehends the suffering the author is experiencing but is unable to relate to the author's feelings. Even here it is possible to observe conspicuous signs of an attempt to document the incident in a form similar to a poetic diary. However, there are two linked variables that complicate this pursuit. First, poets were often situated in separate internment camps, thus their experiences need to be seen on an individual basis rather than as a comprehensive compilation. Second, the accounts given by the authors are frequently too fragmented to be arranged into an organised sequence of events.

With the onset of the experimental period and prominent haiku magazines and journals in the 1960s, haiku genres began to diversify. This brought a competitive spirit among poets who sought to elevate their poetic inventiveness and explore unprecedented approaches to produce something sensational, unconventional, and unforeseen. Many freshly emerging magazines and journals in America and abroad have adapted to this trend and have contributed to the dissemination of this genre into the American literary mainstream. Soon, haiku

competitions started to be held regularly according to the cycle of the seasons, where unknown and aspiring poets could show their poetic capabilities to capture the temporary and imperfect beauty of nature. Most of these western haiku competitions have already abandoned the obsolete insistence on strict 5-7-5 verse form and approve free-form. The Matsuyama Declaration by the Coordination Council of Matsuyama was issued by Japanese poets in 1999. The declaration was officially announced at the Shimanami Kaido 99 International Haiku Convention. It states that haiku in Western languages need neither a fixed form nor kigo in order to be identified as haiku. Moreover, it pointed out that it is essential for the authenticity of haiku to be based on one's own culture and not to imitate another (Coordination Council of Matsuyama, 1999 pp. 1 - 16). Among the major contemporary transitions of the 21st century in the field of haiku studies is the increasing attention to the haiku of minorities, especially African Americans. As a result, African American haiku and minority haiku in general, have become an unfettered artistic centre of spiritual, aesthetic and cultural guidance and a substantial inspiration for striving marginalized poets in America. At the same time, with the growing international prominence of English-language haiku, poets outside the United States have set forth their unconventional approaches to English haiku verse.

10 Analyses of haiku translations

10.1 English translations of Japanese haiku

The unfolding advancements of metaphysical and aesthetical understanding of haiku were consequently linked to the growing interest in English translations of Japanese haiku at the beginning of the 20th century. Initially, the translations were typically inconsistent, predominantly caused by an insufficient comprehension of the distinct compositional nuances of Japanese poetry. Thus, with the expanding foundation of reliable scholarly resources, from which aspiring translators could draw their acumen, the translations began to homogenize. However, as it is universally common with other translations, haiku translators were confident to experiment with the original arrangements and frequently incorporated their subjective interpretations. This analysis probes into translations of Japanese haiku into English by several prominent translators. Among the narrowly selected are the works of the authors R. H. Blyth and his contemporary Harold G. Henderson, both represent the second wave of translation practice, as well as Robert Hass, a representative of the modern method of translation. The following publications will be analysed: *Haiku* (2003) by Peter Washington, which contain translations from R. H. Blyth's four-volume edition of Japanese haiku published between the years 1949 – 1952, *An Introduction to Haiku* (1958) by Harold G. Henderson, and *The Essential Haiku* (1994) by Robert Hass. The analysis concentrates on the accuracy of the haiku translations in regards to contemporary practice, particular stylised nuances of the selected translators, use of the punctuation, and syllable discrepancy. Moreover, it also presents a contextual comparison between the selected publications. However, the analysis does not incorporate subjective interpretations, for it is not relevant for this analysis.

The moon in the water;	A snail,
Broken and broken again,	One horn short, one long –
Still it is there.	What troubles him?

(Haiku, 2003 pp. 36, 69)

Blyth's translations are characterized mainly by the capitalization of the first words on each line, as well as the extensive use of punctuation marks, both in terms of quantity and variety. Moreover, Blyth utilizes some of the underused punctuation marks to express emotional intensity and tension within the haiku composition, such as an exclamation mark in the middle of a poem to provide a clamour or a semicolon for abrupt aloofness and prolong pause. Typically, he concludes his translations usually with a full-stop, but also with an exclamation

mark or a question mark as in the second example. Blyth's translations are ordinarily well structured, consistent and generally avoid excessive verbosity and superfluous figures of speech.

Seen from Horseback

Near the road it flowered,
the mallow—and by my horse
has been devoured!

Symphony in White

Blossoms on the pear—
and a woman in the moonlight
reads a letter there.

(An Introduction to Haiku, 1958 pp. 33, 105)

Harold G. Henderson, although a contemporary of R. H. Blyth, took a completely different approach to the translation of Japanese haiku. Most notably, he came up with titles for the poems and incorporated rhyme in the scheme ABA, certainly an eccentric modification by Henderson. The finality that rhyme employs is frequently conflicting with haiku's ideal of reverberation. Although Blyth also proposed that haiku be based on stress, he asserted that haiku should not be organized into any metric feet and that rhyme ought to be avoided completely (Gurga, 2003 pp. 63 - 64). Furthermore, Henderson's translations capitalize only on the first word of the poem and employ punctuation more moderately than Blyth. However, not unlike Blyth, Henderson also concludes his translations with punctuation marks.

A caterpillar,
this deep in fall—
still not a butterfly.

Under the evening moon
the snail
is stripped to the waist.

(The Essential Haiku, 1994 pp. 43, 161)

Robert Haas, a representative of the contemporary generation of translators, seems to take over from both worlds. His translations, like Henderson's, capitalize only the initial word of the poem, and punctuation is used sporadically. However, Haas's translations adhere to traditional poetic principles, avoid rhetorical expressions, and are consistently arranged. At the same time, as with Henderson and Blyth, Haas concludes his translated haiku with a punctuation mark.

10.2 Czech translation of Kerouac's *Book of Haikus*

This analysis of Kerouac's haiku translations provides a descriptive study on the Czech translations from the *Kniha Haiku* published in 2019 by Argo. This collection of haiku was compiled in the same fashion in which the original author prepared it for publication in 1961 by Ferlinghetti's City Lights under the title *Book of Haikus*. Nevertheless, the planned edition eventually fell through. Kerouac's haiku was first published in 1958 in the form of a sound recording accompanied by saxophonists filling the silence between each poem under the title *Blues and Haiku*. Thereafter, Kerouac's haiku was published posthumously in the 1971 collection *Scattered Poems*, translated by Petr Mikeš in 1995 under the title *Rozprášené básně*. However, editor Ann Charters included only 26 of the 213 haiku from Kerouac's manuscript in the section *Some Western Haikus (Pár západních haiku)*. The original collection was not published until 2003 by Penguin under the editorship of Regina Weinreich. In addition to the Czech edition, the Penguin edition contains five other sections composed of haiku, which the editor selected from Kerouac's novels and notes. However, their level is questionable, and it is also uncertain whether the author himself would allow their publication outside their intended context (Kerouac, 2019 pp. 114 - 115). In any case, the *Kniha Haiku* offers Czech translations of Kerouac's haiku in the author's original arrangement. This analysis focuses primarily on the accuracy of the selected haiku translations, word choice, changes in punctuation, and particular nuances between English and Czech languages, which may have impacted the final arrangement such as word order, line arrangement or syllable disparity. Moreover, the analysis also provides a detailed comparison between 2019's Czech edition and 2003's Penguin edition in terms of poem placement on a page and consistency. However, it does not delve into subjective interpretations, nor it characterizes distinctive haiku aesthetics for these mostly remained untouched by the translators.

No telegram today	Dnes žádný telegram
—Only more	—spadlo
Leaves fell	jen víc listí

(Book of Haikus, 2003 p. 4; Kniha Haiku, 2019 p. 10)

Besides the intelligible changes in word order in the first line, this translation exemplifies seemingly the most repetitive modification, line-swapping. Typically, the translated haiku, either partially or in its entirety, swaps the content of two lines, usually the first and second or the second and third lines. In this case, two changes are simultaneously

implemented. The word "fell" has been allocated and also switched with the phrase "Only more". Thus, the final line now reads "only more leaves". This alternation was necessary to keep the original essence of the poem and adhere to meticulous Czech word order.

Missing a kick	Místo do dveří od ledničky
at the icebox door	jsem kopl do prázdna
It closed anyway	stejně se zavřely

(Book of Haikus, 2003 p. 16; Kniha Haiku, 2019 p. 31)

In this example, the translator had to compensate for inherent grammatical differences between English and Czech. After all, the Czech language does not have the option of omitting "to be" in this particular case, so that grammatical correctness is still preserved. Therefore, the haiku loses its depersonalised character. As in the previous example, the translator swapped the contents of the first and second lines and added a contrasting passage that seamlessly connects with the content of the second line. However, this makes the poem wordy and somewhat diminishes the original minimalistic quality of the haiku.

In the morning frost	V ranní jinovatce
the cats	se kočky
Stepped slowly	loudaly

(Book of Haikus, 2003 p. 4; Kniha Haiku, 2019 p. 9)

The examples of translations presented so far have included changes to the structure and word order. The examples of translations presented so far have included changes in structure and word order. However, some specific changes concerning the translation of words or phrases may irreversibly change the original meaning and establish a different one instead. In the example, there are two major changes in the final translation. In the first line, the word "frost" has been translated as "jinovatce" and in the third, the phrase "stepped slowly" has been reworded as "loudaly". Although these specific choices of words may appear inconsequential at first, the translation still subtly deviates from the original poem's implication. The translation inadvertently implies that the cats are walking idly regardless of the icy weather. However, in the original haiku, the phrase "stepped slowly" suggests that the cats are stepping attentively for the morning frost might burn their delicate paws.

A whole pussywillow
over there,
Unblown

Támhle z té vrby
nesfoukl vítr
jedinou kočičku

(Book of Haikus, 2003 p. 22; Kniha Haiku, 2019 p. 43)

In some cases, the translation significantly divaricates from the original, and as in this haiku translation, several adjustments have been implemented so that the fundamental essence of the haiku is preserved. First and foremost, the English haiku exhibits one central broader picture of a pussy willow. On the other hand, the translation showcases more expressive scope with the pussy willow as its core and catkins providing detailed nuance. It is also generally more descriptive, thus wordier than the original. Moreover, the order of the lines has been completely changed to accommodate the newly assembled composition.

Another notable aspect is the matter of capitalization. *Book of Haikus* usually capitalizes the first word at the beginning of the first and third line. On the other hand, the Czech edition always capitalizes only the initial word of the poem. Although it does not significantly affect the overall composition of the poem, the Czech version is arguably closer to the traditional way of writing haiku.

11 Conclusion

In its more than 100-year tradition, American haiku has blossomed to monumental proportions, despite the initial scepticisms. Nowadays, American haiku is universally regarded as a fully-fledged multi-genre poetic form that spans several areas of the American literary substratum and its prevalence has flourished beyond the North American and European countries. A fundamental determinant of this rapid expansion has been the inexhaustible space of the Internet, which integrates the augmenting fusion of international inputs into contemporary haiku poetics. Although the underlying principles of Japanese poetics are still prevalent in the sophisticated makeup of American haiku, the American form has already surpassed many of the obsolete patterns that did not coincide with the Western poetic tradition. In contemporary English-language haiku, there is no precise requirement to tentatively adhere to the number of syllables or the number of lines, for contemporary haiku may be composed in just one line. It is unequivocally apparent that the English language is certainly a multifarious medium with its rhythmic and melodic nuances, and of course, this applies to other languages as well. However, it was precisely the innate versatility of the English language that helped to shape a number of innovative haiku genres such as Allen Ginsberg's American sentences or Sonia Sanchez's sonku.

A thorough analysis managed to outline the detailed development of American haiku verse within the three haiku waves and intervening periods. Haiku poems of the first wave and its residual conclusion under the pen of imagists and descendants of transcendentalists encountered a period of extravagant inclusions of Western and Eastern literary theories. However, this period also marked the first successful precedent of premeditated integration of the haiku genre into American literary tradition through Yone Noguchi's conceptualisation of English haiku verse. Haiku flourished during the second wave, often referred to as the American haiku movement in the mid-1950s, where haiku was adopted by the Beat generation poets such as Jack Kerouac, Allen Ginsberg and Gary Snyder, who promoted free-form haiku. Nonetheless, many rejected these unconventional haiku innovations and resorted to imitating Japan's traditional 5-7-5 syllable form. The postmodernist generation of haiku poets followed the Beat generation's free verse haiku and endorsed experimentation over the adherence to orthodox principles. Henceforward, haiku deviated considerably from the classic Japanese form, and a more indigenous genre has emerged in the process.

One of the leading impacts of haiku, which was reflected in all the haiku waves throughout the 20th century, was a fresh prospect of spiritual fulfilment. Although the approach

to haiku poetics varied considerably during the development of American haiku, it did not particularly affect the fundamental impact of the Eastern philosophies on the contemporary haiku generation, howbeit the intensity of these influences may have varied. The turning point for American haiku was the increasing propensity to reflect and document subjective experiences that provided substantial insight into the author's everyday life. The poet's presence is often an indispensable constituent of the haiku composition, which deviates from traditional Japanese depersonalised haiku. The utilisation of introspection in English-language haiku has seen its application especially among African American and Japan American poets. Here, American haiku has taken on a new purpose as a poetic form of political critique and group reinforcement in company with subsequent communal healing. African American jazz haiku is a prime illustration of a coeval fusion of some of the underlying cultural characteristics of African lineage. Gradually, American haiku poets experimented not only with the geometry of the haiku form but also with unusual themes that evoked an intimate experience between the reader and the poet's emotions. Thus, haiku also provided the prospect of individual spiritual regeneration and impartiality to corporeal sensuality.

Haiku poetry presents a fresh perspective on the perpetual life cycle of natural phenomena, which contrasts the materialistic attitudes of the modern world and compel individuals to appreciate the fleeting beauty of nature in today's hustling society. While humanity is surrounded by invasive technologies, haiku represent a momentary escape through its liberating verses and allow us to connect with our natural roots. Furthermore, it provides an insight into the essence of natural phenomena, introspective attention outside the human ego and impermanent aspects of life.

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