

JUXTATHREE

RESEARCH AND SCHOLARSHIP IN HAIKU

2017

THE *Haiku* FOUNDATION

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EDITOR'S WELCOME

Welcome to *JuxtaThree*. This year we branch out to explore new types of haiku research. In “Haiku and the Brain,” we find a study pursued by poets and neuro-/cognitive scientists on how haiku can serve as a medium for studying the cognitive reception of poetic texts. Another article, “A Careful Poetics,” explores the connection between haiku and its use as a therapeutic tool in care studies. Yet another explores the acoustic ecology of haiku related to water apropos of Bashō’s famous frog and pond haiku. We also have a series of wonderful *haiga* painted for a variety of haiku penned by poet Billy Collins never before published. And much more.

We continue to publish, and seek, the best of haiku scholarship in all its wide variety of fields. As always we encourage readers to consider submitting their own research to the journal. On behalf of the editorial board, and our publisher, The Haiku Foundation, we extend a warm thank you to all our readers who continue to follow our growth as the preeminent journal on haiku scholarship and research. We hope you enjoy this new edition of *Juxtapositions*!

Warm regards,

Peter McDonald

Senior Editor

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Haiku and the Brain:

An Exploratory Study

STELLA PIERIDES, HERMANN J. MÜLLER, JIM KACIAN,
FRANZISKA GÜNTHER, AND THOMAS GEYER

ABSTRACT: This paper presents the first results of an interdisciplinary project, bringing together haiku poets and neuro-/cognitive scientists, to investigate the reading of English-language haiku (ELH) as a potentially paradigmatic material for studying the reception of poetic texts. Our study was based on the ‘eye-mind assumption’, that where and for how long we gaze at sections of text reflects processes of information harvesting for meaning construction. The results indicate that the interactive process between the poem and the reader gives rise to characteristic patterns of eye movements (saccades and fixations) across the text from which (i) the position of the cut (after line 1 vs. after line 2) and (ii) the type of haiku (context-action vs. juxtaposition) can be discerned. Finding (i) is of special importance: it provides evidence that the effect intended by the poet can indeed be traced in oculomotor behavior and that, thus, the cut is indeed a potent poetic/stylistic device with a specific effect in the reader. Moreover, readers’ recognition memory was found to be associated with more explicit, conscious-recollective experience of having read a particular haiku if the poem was self-rated to be understood. This suggests that the realization of the haiku’s ‘meaning gestalt’ in the reader’s mind, which may be associated with an ‘aha’ experience, is important for memory consolidation and remembering. Albeit tentative, these findings and conclusions open up interesting lines for future, interdisciplinary research.

Introduction

Haiku poets and readers know and appreciate the values inherent in haiku: the thrill of the unfolding images, the gem-like quality of each nugget of insight, the connection to the present moment, the feeling of containment and time expansion experienced. Usually, we are quite content to stay with this enjoyment. However, at times, we wonder what is it about haiku that makes it so powerful, that gives it such a special password to the readers' heart and mind. Is it a miraculous power, as has been suggested by some (e.g., Collins, 2013)? Might its shape, juxtaposition of images, play with pacing, rhythm, speed, and other qualities have something to do with the way it is being received by the brain and transformed into gold? Might the poetic form of haiku have unique properties that act on us like "a magical utterance", a "poetic spell" (Lucas, 2009)? And if so, were we to explore some of the form's pathways to the brain, might we understand how a given haiku is re-created by the neuro-cognitive system, as well as discover a baseline of how meaning in general is re-constructed by the mind-brain? Might haiku be the royal road to our understanding of the brain's making meaning?

Questions such as these were the starting point for our Haiku and Brain project. A detailed account of our initial experiment, with statistical analyses, is provided in Geyer et al. (2017) and Müller et al. (2017). Here, we will be describing how we set out to explore these tantalizing questions, and sketching roughly the methods used, and our initial findings as starting points for further thinking and research.

A few preliminary notes. The question how haiku is received by the mind-brain is an interdisciplinary one and requires an interdisciplinary approach: our initial team involved two haiku poets, two neuro-/cognitive psychologists, and one cognitive linguist. It involved haiku, eye-movement tracking equipment, participant questionnaires, and hours of eye-watering statistical analyses.

As with all interdisciplinary endeavors, approaching our subject required a looking over each others' fences, for both poets and scientists, and a lot of goodwill in deciding on the best course of action. For instance: How do you measure eye movements? Does one really keep the head immobile on the chin-rest while reading haiku? What is juxtaposition? How do you get the point of the poem? Is word the primary unit of processing meaning in texts? Put differently, interdisciplinary efforts rely on as well as address the common ground shared by both parties. [*Note: The difficulties as well as rewards associated with such a cross-boundary effort have been well illustrated by Roberts et al. (2013) in their work on "space and pattern in linear and postlinear poetry".*]

Ruth Padel, British poet and writer, writing about the commonalities shared by poetry and science, points out how both "get at a universal insight or law through the particular . . . both arrive at the grand and abstract (when they have to) through precision. Scientists and poets focus on details. Poetry is the opposite of woolly or vague. Vague poetry is bad poetry—which, as Coleridge said, is not poetry at all. Woolly science is not science" (*The Guardian*, 2011). And there is more than precision in symbols and language that is shared by poetry and science: the sense of inquiry and wonder, the vision at the core of both endeavors; the dedication, energy, and passion exhibited by their respective practitioners.

At the same time, while poetry and science go back a long way on shared common ground, there have been organic divergences that have resulted in a need to approach their object of study with differing instruments, aims, languages. Even within science, there has been a proliferation of sub-disciplines developing their own instruments and languages to describe their observations, so that it has become impossible to understand their texts without adequate understanding of terms. While it may arguably be a matter of explication . . . or translation, each scientific study as well as literary communication addresses a specific audience, in a specific journal or with a specific

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publisher, using the specified language (and submission criteria).

Given this divergence, specialization, and linguistic diversification of Babelesque proportions, we are inevitably, for instance, writing for, and reading certain journals and not others. This is not to ignore the existence of interdisciplinary journals that welcome research on the cognitive, and neuro-/cognitive, processing of cultural texts, but to draw attention to the relative scarcity of such venues.

Of course, the starting point of our shared interest, as well as intrigue, is mutual and universal. It is the moment we touch ice, or fire, witness a falling star, follow the moon's waxing and waning, open up to another human being, watch a kitten being born; the moment we perceive the object fully emerge from the surrounding background; the moment we all experience a sense of unity and wholeness, simple as well as revelatory, calming as well as exciting, such as when a wildflower opens up to us with all its completeness and beauty.

Poets and writers attempt to share this experience by recreating it in the mind of the reader. How this may be achieved, what techniques may be best suited to awaken similar processes of (re-)construction and insight in the reader's 'mind-brain', is a question that has concerned them for a long time. Consider the haikuist portrayed sitting for hours by a pond, listening to silence, contemplating the moon, or mapping the ambulance route from the sound of its siren, captivated, and mulling over, sharpening, and storing the words to describe her/his experience; or the reader facing the minimalist form of haiku, and filling the mind's page with associations, memories, cultural reference, fantasy, making the poem her/his own. Or papers written on technique: how to haiku, how to (re-)create the aha experience, the importance of season words, horizontality in haiku and the importance of the vertical axis . . . how to ensure as far as possible, as well as enrich, the smooth transition of the moment's experience, or indeed its re-creation in the mind of the reader, or, put differently, its route from the poet to the reader's mind-brain.

More recently, these questions have attracted the interest of researchers in the areas of cognitive, and neuro-/cognitive, poetics (henceforth referred to as neuro-/cognitive poetics), the study of mentally processing (receiving, comprehending, appreciating, emotionally responding to) literary texts, especially poetry, using the concepts and methodological approaches of neuro-/cognitive psychology. These methods, when applied to well-constrained literary material, facilitate the drawing of inferences about the underlying neuro-/cognitive mechanisms involved. Short forms of poetry (micropoetry), in particular, have been suggested as providing the most suitable material (Kliegl, communication, 2010).

In our study, we followed this recommendation, using ELH. Although haiku poems vary widely, in their normative (three- or one-line, variable line-length) format, they share properties that make them eminently suitable for understanding how the mind-brain makes sense and meaning of the poetic text. In particular, one key feature (out of several techniques and devices used by haiku poets) in three-line haiku is the placing of two images in relation to—or juxtaposed with—one another, often in surprising ways, across what is referred to as a gap, pause, or break (a caesura or cut), inviting the reader to construct, or contribute to, the construction of the haiku's meaning (see, e.g., Kacian, 2006, and below). This technique interrupts the flow of reading and introduces a semantic/syntactic fissure we came to see as of crucial importance for the formation of a coherent 'meaning gestalt' (Iser, 1976).

On this background, we set out to investigate the reading of ELH using eye-movement recording, combined with measures of memory for the read material as well as subjective ratings of comprehension difficulty and of the understanding achieved. Although (the pattern of) eye movements during reading and memory measures obtained post-reading are purely behavioral data, they permit inferences to be drawn about some of the underlying neuro-/cognitive processes involved in meaning construction. In brief (see below for details), the

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succession of eye fixations on a piece of text tells us where the reader's attention is allocated: from where information (from the visual word-encoding stage to semantic processing levels) is extracted over time and integrated in the representation of global meaning (e.g., Engbert et al. 2005; Rayner, 1998). And memory measures can tell us something about the 'depth' of the mental processing the reader engaged in (e.g., Craik, 1972).

Additionally, going further inwards, beyond the retina, the gates to the brain, neuro-/cognitive poetics traces the paths poetry follows into the brain, in order "to compactly demonstrate the complexities with which our brains construct the world in and around us", permitting processes of "thought, language, . . . and images" (cognition) to be brought together with those of "play, pleasure, and emotion" (motivation/emotion) (Jacobs, 2015, 2).

Toward a Neuro-cognitive Understanding of Literary Reading

Jacobs and colleagues synthesized this growing body of work into a tentative model of literary reading. Drawing on the cognitive-poetics literature (e.g., Stockwell, 2002), the model assumes that all literary texts, including even single words in isolation, consist of, and transport, background [BG] and foreground [FG] features, in various mixture ratios.

The FG-BG distinction can be traced back to 'Gestalt' theory (e.g., Wertheimer, 1922, 1923): the notion that perception (e.g., visual) involves lawful processes of organization that integrate basic perceptual elements (e.g., visual features such as lines, curves, color patches, etc.) into coherent wholes, or '*Gestalten*' (figures). The wholes thus created are perceptually foregrounded, in the focus of attention (whereas the ungrouped elements remain in the amorphous background), and have a meaning of their own which is 'different' than the sum of their parts (and, in fact, alters the interpretation of the elements).

These fundamental notions from, originally, perception theory were later extended to other psychological fields, including problem solving (conceived as a process of mental re-organization; e.g., Duncker, 1935; Köhler, 1921), as well as other domains, including the study of language: cognitive linguistics (see also Croft & Cruse, 2004; Langacker, 1987, 1991; Talmy, 2000; Ungerer, 2006 for an overview) and, importantly, cognitive poetics (e.g., Stockwell, 2002). The central idea here is that, since complex processes of mental organization are invoked in the ‘ception’ (Talmy, 1996, 2000) of literary texts, literary construction and appreciation encourages play with perceptions, conceptions, and expectations; and shifts in the relationship between BG and FG.

In more detail, BG features are the elements of a text that create a feeling of familiarity in the reader: familiar words, phrases, and images; familiar situation models, socio-cultural codes, and affective scripts. As such, BG features facilitate immersive processing, “little disturbed by attention-capturing features and the higher cognitive processes . . . [of] mental-situation model and event-structure building (Kintsch and van Dijk, 1978; . . . Speer et al., 2007)” (Jacobs, 2015, 16). In eye-movement terms, this fluent reading mode is characterized by larger saccades and shorter fixations. In contrast, FG features of a text, such as unusual form elements (including, in poetry, the use of line breaks) and semantic ambiguities, may be brought in a relationship of tension or conflict with the BG elements, interrupting the flow by capturing attention. In such situations, the repertory of standard cognitive and affective schemata no longer suffices to make meaning, “defamiliaris[ing] what the reader thought s/he recognized, leading to a distrust of the expectations aroused and a reconsideration of seemingly straightforward discrepancies that are unwilling to accommodate themselves to these patterns” (Iser, cited in Jacobs, 2015, p. 7). This induces a disfluent—potentially poetic/aesthetic—reading mode, characterized by “evaluative [(self) reflective] processing, . . . not only (automatically) recognizing

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words, but ‘seeing’, ‘hearing’, or ‘smelling’ them. Eye movement behavior slows down [i.e., movements become smaller and fixations longer], as do thoughts and feelings: they expand . . . ” (Jacobs, 2015, 16). This serves the effortful process of closing ‘meaning gestalts’, that is, discovering or constructing new meanings from the multitude of meaning potentials that the (skillfully crafted) text affords—involving the adaptation of schemata and situation models and processes of integration and synthesis.

Reaching the end of this ‘aesthetic trajectory’ (Fitch, 2009) is rewarding: “after initial moments of familiar recognition, followed by surprise, ambiguity, and tension, the closure of meaning gestalts [releases the tension and is] . . . occasionally supplemented by an ‘aha’ experience . . . or feeling of good fit, ‘rightness’, or harmony . . . ” (Jacobs, 2015, 16).

In the haiku literature, too, ideas of BG and FG abound, often traced to the original Japanese roots of the form, where the poem was presented as an object on an aesthetically enhancing background. It was ‘written’ in ideogrammatic characters, each loaded with references, cultural associations, and layers of meaning. As such, it was primarily viewed rather than read, giving rise to a different mode of experience (Kendall, 2016). While western ELH is predominantly read, several of its elements “reach beyond the bounds of what is normally considered language’s terrain into the realm of pictures and even beyond that: unwritten, non-textual and even at times invisible elements contribute to the haiku’s power” (51). In other words, an additional and important influence on the non-textual effects in haiku is the aspect of what is not written, expressed or directly seen in the written text, which has been considered to invite a viewing mode/add aesthetic value to the poem (Kacian, 2015). As with other literary forms, this may be reinforcing both background as well as foreground modes of reading, potentially generating interesting research data and insights.

Haiku as Paradigmatic Study Material

In the neuro-/cognitive poetics literature, various types of ‘stimulus material’ have been used to examine what happens in the mind-brain when people read literary texts, ranging from extended prose texts to longer forms of poetry (e.g., Hsu et al. 2014; Zeman et al. 2013). These developments have been supported by methodological advances of formally analyzing and characterizing larger (sections of) texts. However, despite such advances, these methods still require relatively well-constrained stimulus material to be optimally applicable, in order to support reliable and valid inferences about the underlying neuro-/cognitive mechanisms.

One important criterion in this regard is repeatability of measurement: a pre-condition for discerning stable patterns, across texts and readers, that can be theoretically interpreted as reflecting well-defined mental processes. In view of this, we propose that short forms of poetry—in particular, the specific form of ELH (i.e., the normative three-line and one-line poems; see, e.g., Kacian, 2015)—may provide particularly suitable material for studying the reading of poetic texts.

Normative ELH fulfill two desiderata: They are (i) compositionally well constrained and similar in structure, while varying in meaning/content, thus allowing for systematic variation and repeated measurement. (ii) They engage a rich set of mental functions with the minimum of linguistic means (using everyday, unadorned language, largely devoid of common stylistic poetic devices), thus offering a potent literary form for investigating processes of meaning construction, including closure: the resolution of surprise induced by the juxtaposed images and other elements. Concerning point (ii), ELH contain an interesting mixture of, and interplay between, background and foreground features, potentially providing a paradigmatic study material for neuro-/cognitive poetics.

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Originating in Japan, haiku developed its own identity in the English-speaking West as ELH (e.g., Kacian, Rowland, & Burns, 2013). See Figure 1 for examples. A brief poem, unrhymed, normative haiku unfolds over three lines, in a short-long-short line pattern, with, as a rule, fewer than 17 syllables in total, not necessarily arranged in the earlier 5-7-5 syllable pattern. Furthermore, haiku records a moment of insight into the nature of the world, in an effort to share it with others (e.g., Kacian, 2006). The contemporary haiku poet aims to convey her/his experience of that moment in the present (including recollected as well as imagined moments) in words that render it so concisely and directly (without commenting, explaining, or marveling at the experience) and, at the same time, so suggestively (making the words expand in the reader's mind into a multitude of images and feelings) that it is possible for the reader to re-create and share that moment and the insight it encapsulates.

This process is aided by the fact that haiku use ordinary, everyday words, images, and concepts, importantly including keywords/phrases (such as “cherry blossom”, “harvest moon”, “snow”, or “New Year’s Eve”) that refer to a season, occasion, or aspect of the environment and have a rich, and long, tradition (especially in the Japanese tradition) known to, and shared by, the poets and their (initiated) readership. While keywords such as “harvest moon” may not be entirely transparent to the uninitiated, 21st-century reader, everyone would develop a fitting set of associations to “New Year’s Eve”. Such keywords thus evoke in the reader’s mind a season of the year and associations, literary connections, and situation models or scripts that ground the poem. That is, they provide BG features that allow for an element of immersion on the part of the reader.

drowned moth—
the wax hardens
around it

TYPE: context-action CUT: L.1-cut (i.e., fragment: l.1, phrase: ll.2-3)
source: Jim Kacian, *Presents of Minds* (Portland OR: Katsura Press, 1996) (Reprinted with permission)

night border crossing—
the elephant calf holds
his mother's tail

TYPE: context-action CUT: L.1-cut (i.e., fragment: l.1, phrase: ll.2-3)
source: Sonam Chhoki, *Shamrock* 26 (2013) (Reprinted with permission)

picking stones
from the lentils . . .
winter dusk

TYPE: context-action CUT: L.2-cut (i.e., fragment: l.3, phrase: ll.1-2)
source: Mark E. Brager, *The Heron's Nest* XVI.3 (2014) (Reprinted with permission)

bruised apples
he wonders what else
I haven't told him

TYPE: juxtaposition CUT: L.1-cut (i.e., fragment: l.1, phrase: ll.2-3)
source: Melissa Allen, *Acorn* 26 (2011) (Reprinted with permission)

photos of her father
in enemy uniform—
the taste of almonds

TYPE: juxtaposition CUT: L.2-cut (i.e., fragment: l.3, phrase: ll.1-2)
source: Sandra Simpson, *Notes from the Gean* 1 (2009) (Reprinted with permission)

As an illustration of the interplay between the BG-FG modes of processing in haiku reading, take, for example, Chhoki's poem. The fragment "night border crossing" will invoke, in the reader's mind, a grounding context situation model, setting up expectations as to the range of possibilities to follow depending on personal, cultural, other associations, most likely involving humans/the narrator crossing a border clandestinely, invoking feelings of danger, worry, suspense. The subsequent phrase (following an explicit cut marker) "the elephant calf holds / his mother's tail" will challenge this situation model, jolting the reader into foreground mode. In this mode, the reader can adapt/change the model from "human" to "animal" agents, though effecting this adaptation/change is compounded by the realization that animals don't know anything about human-defined borders. The final line then adds an element (that is shared by humans) of touch/touching/feeling of security/containment, as well as resolution, which is put against the suspense set up in the first line.

Figure 1. *Stimulus material. Example haiku from the sample used in the study, for each of the four haiku type x cut position conditions.*

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In addition, the development of the haiku is skillfully crafted by the poet, using the stylistic devices of formal, FG elements of pacing and line breaks as well as introducing the element of caesura, referred to as cut: a break point or gap between two often seemingly disparate (at first glance) images, or parts. This is what constitutes the poetic device of juxtaposition: two images (Kacian, 2006) — or, in Reichhold's terms (Reichhold, no year), 'fragment' and 'phrase' parts — are juxtaposed side by side in a more or less tense relationship, inviting comparison of the haiku's constituent elements – inviting the reader to unravel the significance of the moment the poet presents; to reconstruct the experience / construct his/her own meaning.

Note that the strength of the juxtaposition varies between different types of haiku, such as between haiku of juxtaposition and context-action haiku (Kacian, 2006; see Figure 1 for examples). In context-action haiku, "one of the images . . . establishes the setting where the haiku moment is experienced; the other suggests the activity which caught the notice of the poet's imagination" (Kacian, 2006) — so, for the reader, the gap between the two images is more straightforward to close. In juxtaposition haiku, by contrast, "two images not obviously related by context or action are paired" — with a clear, recognizable pause, break, or gap between the two disparate parts (apart from syntactic construction, ELH poets often use punctuation to indicate and emphasize the cut, though the cut itself would normally be clearly discernible even without such markers (Gilli, 2001)). This engenders both a startling, defamiliarizing, almost uncanny experience and acts as an invitation to reflection and processes of re-appraisal (this is one sense in which haiku may be distinguished from other forms of micropoetry and microtexts). As MacNeil (2000) put it: ". . . it is in the space between [the parts], that space created by the break or cut, that haiku are found."

To illustrate, in context-action haiku (for an example, see S. Chhoki's, 2013, haiku in Figure 1), one component (image) of the haiku provides the context (e.g., fragment: "night border crossing") and

the other an action set within this context (phrase: “the elephant calf holds / his mother’ tail”), where both images, although each relatively familiar, are set in a relationship with one another. In juxtaposition haiku, by contrast, there is no straightforward (familiar) context-action relationship, that is, the images juxtaposed are more jarring, in a relationship of tension that needs to be resolved (see, e.g., S. Simpson’s, 2009, haiku in Figure 1: “photos of her father / in enemy uniform — / the taste of almonds”). *[Note that line breaks in the two examples above are denoted by virgules (/).]*

Thus, juxtapositions (especially those in juxtaposition haiku) give rise, at first, to feelings of discrepancy and surprise, activating the play-and-seek system and recruiting mental problem-solving processes to reduce the surprise and release the tension. Resolution of the ‘puzzle’, filling-in of the gap, realization of how the juxtaposed images go together, achieving integration/coherence and closure of the meaning gestalt—depending on the reader’s psychological, cultural, educational background—gives rise to what is referred to as haiku moment, which may involve an ‘aha’ experience, aesthetic appreciation, and feelings of reward. This potential has been described as “haiku’s mysterious power to cause in the reader’s consciousness a sudden shift, literally a new way of seeing” (Collins, 2013) and “Haiku as Poetic Spell” (Lucas, 2009). Note, in this context, that haiku is a form of poetry that is interpretationally open, providing ample space for the reader to contribute: by virtue of its minimal length, by what is implied, referred to, specifically left unsaid, the meaning gestalt ultimately formed by the reader may or may not be that intended by the author.

The Present Study

Background and Overview

Thus, as already indicated, the current study used eye-movement recording, combined with post-reading memory and subjective haiku/reader-rating measures (see below), to explore how readers of normative ELH—specifically: three-line haiku—scan the poem to derive sense and meaning.

Superimposed on the text—in our case, the haiku read—the pattern of eye movements describes a scan path (a kind of ‘breadcrumb trail’) which is made up of fixations and saccades. See Figure 3 below for an example. Fixations are relatively brief periods, typically about a quarter of a second in duration, during which the eye stands still at a location, permitting visual (word) information to be taken up and transmitted to the brain. And saccades are rapid movements of the eye from one fixation location to the next. Saccades can be classified into progressive movements in the reading direction (in English, from the left to the right in the text), and regressive saccades counter the reading direction. Accordingly, we can distinguish pro-fixations (which follow a forward saccade) and re-fixations (which follow a backward saccade). Usually, at the end of a line, the reader makes a return eye sweep to the beginning of the next line (a progressive cross-line saccade), but s/he may also make a regressive movement from a ‘lower’ line to one already read higher up (a regressive cross-line saccade). During (pro-)fixations, visual information uptake is typically skewed in the reading direction. Thus, when reading English text, we usually take up more letter and global word (i.e., shape and boundary) information to the right of the fixation point than to the left. The letters around the fixation point are represented in the fovea of the eye, where we have the highest visual resolution (central vision); but information further out to the right (peripheral vision) helps the eye to determine where to jump next (in order to maximize information uptake). How long we dwell on a fixation (fixation

duration) and how far we jump ahead in the next saccade (saccade size) depends on a number of factors: apart from purely visual factors (e.g., aspects of the type script), for instance, how familiar (or frequent in language) the word is we are currently reading, how predictable the word is from the context of what we have already read, etc. For example, we are more likely to spend fixations, and thus mental processing time, on content words and less on function words (such as ‘a’, ‘the’, etc.); the latter tend to be more predictable and carry less (lexical) meaning, and may thus be read by peripheral vision alone. This illustrates that the mind-brain constantly generates and updates predictions (in reading, on multiple levels: orthographic, lexical, syntactic, semantic predictions) of what will be encountered next, and the speed and ‘fluidity’ with which visual input is taken up (and the extent to which it is thoroughly analyzed) — which is revealed by the eye movement pattern — depends on predictability. This is also evidenced by mis-readings (e.g., when we mistake unfamiliar words for familiar ones that are visually similar in letter composition and word shape), as well as by extended dwell times when our predictions turn out to be wrong — in which case we may have to regress to, that is, re-read a previous section to resolve the discrepancy. *[Note: It may be interesting, though beyond the scope of this initial study, to explore how haiku arranged in particular, more or less ‘organic’ visual shapes rely on brain preferences, teasing or unsettling them, in order to facilitate processes leading to insight.]* — Given this, the eye movement patterns recorded while our participants ‘scanned’ the haiku provide us with a potentially rich source of information about the construction of meaning during reading.

Our reading material, ELH, is written in a variety of approaches (Brooks, 2011) and formats (e.g., from the standard three-line haiku to four, two- and one-line haiku). In our study, we focused on the normative three-line haiku, with a cut either at the end of line 1 or at the end of line 2. Also, we looked into two haiku types distinguished by Kacian (2006; see also above): context-and-action

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haiku and haiku of juxtaposition (acknowledging that there are other schemes for classifying haiku). Note that the position of the cut is ‘orthogonal’ to the type of haiku, that is: independently of the type of haiku (context-action vs. juxtaposition), the cut can occur after line 1 or after line 2.

The three-line ELH poems to be read by the participants in our study (and the non-read haiku additionally presented during the memory test; see below) were selected from highly reputed English-language haiku journals and registries (such as *A Hundred Gourds*, *Frogpond*, *Modern Haiku*, The Haiku Foundation, *The Heron’s Nest*, among others) by the co-authors. Each 50% of the poems were, in terms of the classification proposed by Kacian (2006), ‘context-and-action haiku’ and ‘haiku of juxtaposition’, respectively. See Figure 1 for examples (reprinted with written permission of the authors). Furthermore, all haiku had a clearly discernible cut (agreed by the co-authors), either after line 1 (L.1-cut haiku) or after line 2 (L.2-cut haiku); see illustrations in the figure. This resulted in four sets of haiku or experimental conditions: context-action L.1-cut and L.2-cut haiku and juxtaposition L.1-cut and L.2-cut haiku. Post-selection analyses ensured that these four sets were largely comparable in terms of a range of linguistic variables, making it unlikely that any of the effects found are attributable to linguistic differences.

Given these experimental conditions, the primary aim of the present, exploratory study was to examine the patterns of eye movements during haiku reading. It was expected that both the type of haiku and the position of the cut would influence this pattern. Overall, context-action haiku were expected to permit a more fluent mode of reading; juxtaposition haiku, by contrast, were expected to be read in a more disfluent mode. Likewise, the position of the cut was expected to influence the scanning pattern, with the fragment line (i.e., line 1 in L.1-cut haiku and, respectively, line 3 in L.2-cut haiku) perhaps receiving the most attention (i.e., processing time).

A secondary aim was to relate memory and subjective rating measures obtained post reading to the eye-movement patterns. To this end, we administered a memory test in the second, post-reading phase of the experiment, and obtained subjective measures of (rated) haiku difficulty and understanding achieved in the third phase.

Note that the memory test was not announced to the participants in advance, so that, during the reading phase, they would not ‘study’ the haiku presented with the aim to perform well at a memory test later on. Consequently, any memory of the haiku read would have been established purely as a result of participants’ reading the poems for their own understanding, that is, as a result of the mental processes engaged to (re-)create the poems’ meaning (rather than employing rehearsal strategies for doing well in the subsequent memory test).

In this—memory test—phase, participants were presented with haiku they had read in the initial reading phase of the experiment (‘old’ haiku), randomly interspersed with an equal number of ‘new’ haiku they had not read before. The task was to make a yes-no recognition response and, in case of a positive response, rate the certainty associated with this decision: “recollect” with certainty versus recognize as “familiar” with lesser degrees of certainty. This scale was meant to cover the spectrum from explicit, self-aware memory to more implicit (vaguer) feelings of knowing that one has encountered a particular poem before (e.g., Dunn, 2004; Gardiner, Ramponi, & Richardson-Klavehn, 1998, 2002).

Memory performance, in particular when it is associated with recollective experience, can be regarded as a measure of the depth of processing and closure of the meaning gestalt achieved. For instance, experiencing an ‘aha’ moment as a result of reading might be experienced as rewarding, leading to better consolidation and accessibility of the memory—including recollection of the experience of reading and understanding the haiku—later on.

Finally, in the third phase, participants rated the haiku they had read for difficulty and understanding achieved.

The aim of these post-reading measures was to relate the memory quality and ratings to the reading modes evidenced in the eye-movement pattern; that is, for instance: could memory quality, or understanding achieved, be predicted from the eye-movement patterns?

Study Design and Procedure

Eleven (international) students at LMU Munich took part in the study. All participants were native English-language speakers, none were experienced haiku readers, or regular readers of poetry, and all were naïve with respect to the precise purposes of the study.

The haiku to be read during the initial reading phase, 48 in total, all consisting of three lines, were presented left-aligned in the center of a computer monitor (see Figure 2 for an example display screen). Prior to the onset of the haiku, participants, resting their head on a chin rest, fixated a black cross symbol to the left of the first word on line 1 for a few seconds. During reading, participants' eye movements were recorded (using a special, remote SR Research eye-movement tracker system). Recording ended either once the participant indicated (by pressing the cursor-down key on the computer keyboard) that she/he had completed reading or else after the maximum reading time of 12 sec. Following a blank interval of 1 sec, the next trial started automatically with the fixation marker. The next poem was presented only once the eye tracker had established that the participant's eye stood still on the marker (which added a few seconds to each reading trial).—In this phase, participants were instructed to “read each haiku attentively for your own understanding, trying to recreate the images presented in your mind. Your eye movements will be recorded while you read the haiku”.

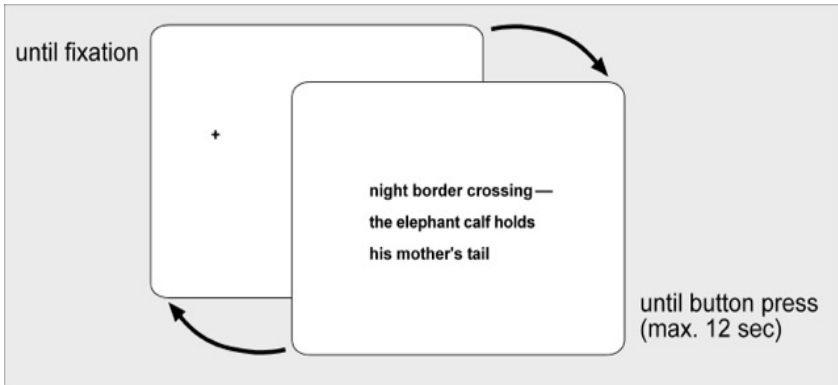


Figure 2. *Trial events in the reading phase. Example display screen, with fixation cross. The poem depicted, by Sonam Chhoki (2013; Shamrock 26), is reprinted with permission.*

At the end of the reading phase (which, including re-calibration of the eye-movement recorder on the initial fixation position, lasted up to 15 minutes in total), participants were given a rest period of 3 minutes (in which they stayed in the experimental room). Next, participants were informed that, in the next phase, they would be presented with haiku they had already read as well as new haiku they had not seen before; the task was to respond “yes” to each haiku they recognized as ‘old’ (and, respectively, to respond “no” to ‘new’ haiku); a yes-response was immediately followed by the question: “How certain are you that you have seen this haiku earlier on? (1 = “I definitely recollect having seen the haiku” and 2–4 = “I feel I have seen the haiku”, with various (degrees of) strengths associated with this “feeling of familiarity”).

The final, subjective-rating phase followed immediately afterwards. In this phase, participants were re-presented—and explicitly told so—only with the haiku they had actually read in the first phase of the experiment and were asked to indicate the following: “how difficult was this haiku to understand?” (scale: 1=very easy – 5=very

difficult) and “did you achieve an understanding of this haiku?” (scale: 1=fully understood – 5=completely failed to understand).

At the end of phase three, participants were debriefed: apart from gathering information about whether they were, or were not, familiar with haiku poetry, they were given more information about this form of poetry (including an information sheet with a brief explanation and web-links for further reading) and more details about the purpose of the study. Altogether, these three phases (plus debriefing) took about 50 min to complete.

Summary of results and implications

For understanding eye-movement patterns in neuro-/cognitive research, it is important to note that we are not primarily interested in how a particular reader reads a particular text—however interesting this may be! Instead, we wish to derive conclusions that generalize across readers (who all read with a similar intention) and texts (that are all of a similar description). That is, technically, both the readers and the texts are considered a source of ‘random variation’ that we need to control in order to reveal the underlying pattern (i.e., the systematic variation). One statistical means of controlling random variability is by ‘averaging’: given that a particular sample randomly deviates from the ‘true’ value (sometimes being a bit smaller and sometimes larger), we can estimate the true value by calculating the mean. *[Note: Of course, there may be systematic information in the degree to which measured values differ from the mean, which is an issue ignored here.]* This is the approach we adopted in the analysis of our haiku reading data: we looked at key measures, specifically: the ‘dwell time per word’ in a particular line (where the dwell time is the total time of the fixations falling on a word), dependent on a limited number of key variables characterizing our sample of read haiku: the haiku type: context-action versus juxtaposition; and the cut position: at the end of line 1 (=L.1-cut) versus the end of line 2 (=L.2-cut).

Thus, for instance, we calculated the dwell time per word in line 1, averaged across all participants and haiku, say, an L.1-cut context-action haiku (i.e., dwell time in the fragment line), and compared this to the mean dwell time per word in lines 2 and 3, also averaged across all participants and haiku of this category (i.e., with L.1-cut context-action haiku, the phrase lines), or to the mean dwell time per word in line 1 of an L.1-cut juxtaposition haiku (i.e., the fragment line in a different type of haiku).

In addition to dwell time per word in a given line, we also looked at the total number of saccades (progressive and, respectively, regressive) within lines (again related to the number of words), and the number of progressive and regressive saccades across lines (per line). Note that dwell times and number of intra-line saccades need to be calculated per word, because the number of words per line differs between poems. *[Note: This is a form of normalization, which makes the different lines within a poem and the different poems comparable. It assumes that 'the word' is the unit of reading and corrects for the fact that, e.g., typically the middle line is longer (contains more words) than the first and the third line of a standard three-line ELH. So, for instance, finding that readers take longer to scan line 2 than lines 1 and 3 would be trivial (this might simply be owing to the greater number of words to be scanned). By contrast, it would be nontrivial, if readers spend more fixation dwell time to process the words in a particular line, such as the fragment line compared to the phrase lines.]*

Note that the dwell time and fixation data were examined both aggregated across all reading passes, as well as separately for individual (i.e., the first, second, and third) passes. While the overall, aggregated analysis reveals general effects, examination of the individual passes provides more detailed insights into the on-line reading and re-reading dynamics.

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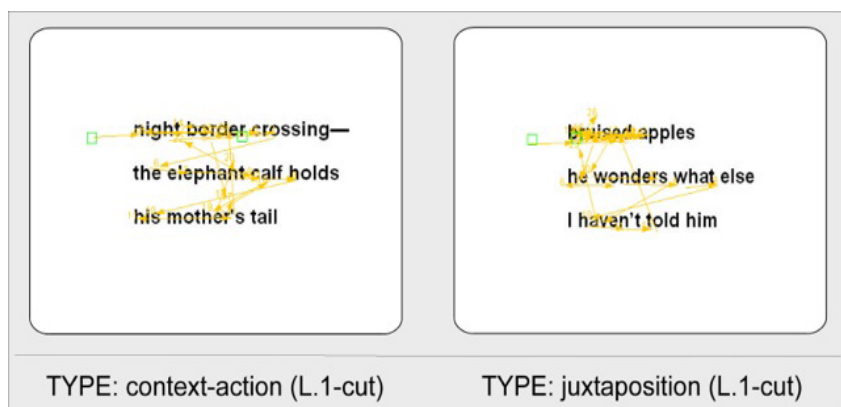


Figure 3. Example scan paths by one participant overlaid on the poems that s/he read. The yellow arrows mark saccadic eye movements (and subsequent fixations at the head of the arrow); numbers denote the order of saccadic eye movements over time. As can be seen, meaning resolution is achieved in qualitatively different ways: relatively frequent back- and renewed forward-tracking across lines in the context-action haiku compared to extended time spent processing the fragment line in the juxtaposition haiku (left and right panel, respectively). The green squares to the left of the haiku indicate the eye position (on the fixation cross) at the beginning of the trial; the right green squares within the haiku mark the position of the eye when the participant executed a button press (to signal the end of reading) or when the maximum trial duration was reached. The poems depicted, by Sonam Chhoki (2013, Shamrock 26; left panel) and Melissa Allen (2011, Acorn 26; right panel), are reprinted with permission.

Overall, looking at the scan paths of our readers (see Figure 3 for examples), it is clear that reading haiku involves a complex, and non-linear pattern of eye movements: readers go forwards and backwards within lines, and they jump between lines not only in the standard, forward path, but they also go back, for instance from the end to the beginning of the poem. Thus, frequently, a poem is sampled not only once, but twice (probability of entering a line for a second time: 65%) or three (41%) or more times—where re-reading may not involve a ‘straight’ path (e.g., the eye may return to line 1 via line 2 from line 3 and then jump directly to line 3 from line 1), reflecting complex, and non-linear, processes of visual information harvesting and meaning

construction. Given the complexity of the scan paths (which differ between individual poems and readers), our approach was to look at general eye-movement patterns that describe whole categories of poems (i.e., haiku type and cut position) in summary terms. Thus, what we outline below are findings based on these summary measures (for more details and more formal statistical analyses, see Geyer et al., 2017, and Müller et al., 2017). Please note that these findings are statistical in nature, that is, while applying to most poems, individual haiku may be found which do not comply with the findings.

The main finding was a *cut effect*: The position of the cut has a major, and general, influence on the eye-movement pattern, that is, on the way readers allocate attention over the poem: statistically, more reading time per word is spent on the fragment line than on (each of) the phrase lines, whatever the type of haiku (context-action or juxtaposition) and wherever the cut is placed (at the end of the first or the second line). This pattern is evident already when we look at the first reading of a line (first-pass reading), as well as when the reader re-enters the line for the first or the second time (second- and third-pass reading). For instance, in first-pass reading, the dwell time per word is 370 milliseconds (more than one third of a second) for the fragment line, as compared to only 250 milliseconds (a quarter second) for the phrase lines. Thus, from the pattern of dwell times, we can deduce where the cut is in the haiku.

Thinking along the lines of background and foreground features, perhaps the extended time spent processing the fragment is due to the reader encountering the cut, which acts as a foregrounding, attention-capturing feature. This puts the reader into a more disfluent reading mode, characterized by an increased number of regressions within, and eye movements from other (phrase) lines to, the fragment line (see below for details). The fragment is thus ‘pivotal’ for global meaning construction: the eye, and attention, tends to dwell on and return to the fragment where the grounding may be provided for the integration of the juxtaposed images.

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This general cut effect was modulated by the position of the cut: relatively more time per word was spent on the fragment line when the cut was encountered at the end of line 2 compared to when it was encountered at the end of line 1, and this is the case whatever the type of haiku. For instance, in first-pass reading, the dwell time per word in the fragment line was 460 milliseconds for L.2-cut haiku, but only 290 milliseconds for L.1-cut haiku. This may be taken to indicate that the disorienting, attention-capturing effect of encountering the cut is greater in L.2-cut haiku compared to L.1-cut haiku and therefore engenders a different reading and re-reading dynamics (see below for details).

While the general cut effect, and its modulation by position, is shared by context-action and juxtaposition haiku, there are also differences between the two haiku types. In particular, the cut effect (extended time spent in the fragment line) is somewhat more pronounced for juxtaposition than for context-action haiku, whether the cut follows line 1 or line 2. For instance, in first-pass reading, the average dwell time per word in the fragment line is 350 milliseconds for context-action haiku, but 400 milliseconds for juxtaposition haiku.

In other words, the cut effect is modulated by the strength of the semantic/conceptual distance/discrepancy between the two parts, which is generally greater for juxtaposition than for context-action haiku: the greater the gap between the two images/parts, the more time is spent on working out the meaning implications of the fragment (line).

As outlined above, meaning resolution frequently involves several — an initial reading plus one or more re-reading — attempts, or passes at a haiku. Here, the interplay between forward- and backward-directed eye movements (and subsequent fixations) in the various lines is of interest, where the ratio between the two is indicative of the fluency of reading, that is: reading is more disfluent, reflecting heightened information-seeking and processing activity (Jacobs, 2015), when

regressions (i.e. the eye going back to re-read, and the time spent on re-fixations) increase relative to progressions (and the time spent on pro-fixations). Examining the scanning patterns in the separate passes in this way (see Müller et al., 2017, for details) reveals that while the *first-pass* dynamics share similarities among all conditions, differences emerge in the re-reading (i.e., the *second-* and *third-pass*) patterns between L.1-cut and L.2-cut haiku, and among the latter between context-action and juxtaposition haiku.

Specifically, *first-pass* reading is predominantly forward-directed (i.e., relatively fluent) and concentrated on the fragment line in both context-action and juxtaposition haiku. In the former, there is also a focus on the first phrase line (line 2 in L.1-cut haiku and line 1 in L.2-cut haiku)—which opens up the action. Within-line regressions (indicative of more disfluent reading) are significantly increased in the third line, in all conditions. This pattern—of disfluent scanning of line 3 after a relatively swift taking-in of lines 1 and 2—may reflect a first attempt, towards the end of the first pass, to integrate the haiku's parts, or to form a (first) hypothesis about the haiku's global meaning. [*In L.2-cut haiku generally, and especially in L.2-cut juxtaposition haiku, the final-line re-fixations add substantially to the pro-fixations. As already noted, in the data aggregated across pro- and re-fixations, this manifests as a very marked 'dwell' on the fragment line—while it is probably best understood as a superposition of attentive re-appraisal over fast initial 'foraging' processes.*]

These dynamics change, and become more differentiated, in *second-pass* reading.

In *L.1-cut haiku* (of both the context-action and juxtaposition types), there is extensive re-sampling of the fragment line (line 1), though now in a disfluent mode of reading—suggestive of a secondary attempt (after complete first-pass reading) to tie the phrase (encountered towards the end of the first pass) together with the fragment, or to re-interpret the fragment in light of the phrase.

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This is followed by relatively fluent re-sampling of the phrase lines (lines 2 and 3), perhaps in order to check, or confirm, this ‘holistic’ re-interpretation.

In *L.2-cut context-action haiku*, re-sampling is concentrated on the first phrase line, in a markedly disfluent reading mode, suggestive of a second resolution attempt (after the extended ‘dwell’ on the fragment at the end of the first pass). There follows another focus on the fragment line (i.e., line 3), which this time is sampled in a more fluent mode, perhaps to confirm some already formed (re-) interpretation. In other words, the extensive revisit to phrase line 1 suggests that the reader attempts to work out the impact of the fragment (providing the grounding context and encountered at the end of the first pass) on the phrase. This involves re-processing of the phrase in the light of the fragment, possibly bringing about a shift in the phrase’s meaning—which is then checked in another (re-) sampling of the fragment line.

In *L.2-cut juxtaposition haiku*, by contrast, second-pass reading involves some relatively swift re-sampling of, predominantly, the second phrase line (line 2). This is followed by a focus on the fragment line (line 3), which is again read in a comparatively disfluent reading mode, suggesting another resolution is attempted in the fragment line. This pattern – focus on the fragment part, with a swift re-take of the phrase part (mainly of the second phrase line) — would imply that the meaning of the phrase part has been relatively worked out in the first pass, and the juxtaposition is resolved mainly by dwelling on the (startling) fragment part.

For all conditions, the *third-pass dynamics* are generally similar to the second pass, but with reading being more fluent overall – perhaps indicative of a ‘confirmatory’ mode of re-reading, that is, of checking the solution (holistic interpretation) worked out in the second pass.

A possible account of the differential re-reading (second and third pass) of the phrase between *L.2-cut context-action haiku* (focus on

phrase line 1) and L.2-cut juxtaposition haiku (focus on phrase line 2) may be that, in the former, the phrase in L.2-cut context-action haiku is often syntactically more regular and integrated (frequently containing a verb in phrase line 1) than in the latter. At present, this is a post-hoc account, based on syntactic properties of the haiku in our sample, which will have to be tested using larger samples of L.2-cut haiku (one of the aims of our follow-on study).

There were some further, interesting findings concerning the link between the eye movements during initial reading (see results above) and (i) memory for read haiku, as assessed in the post-reading memory test (i.e., how well, in terms of recollective experience, the haiku was recognized as previously read); and (ii) the link with haiku understanding achieved, as assessed in the final subjective ratings.

Memory performance: Overall, with a recognition success of 86%, memory for read haiku was quite high, and successful recognition was largely associated with (self-stated) explicit, recollective experience rather than just a vague feeling of familiarity. There were no statistically robust effects linking memory with eye-movement measures, that is: from the eye-movement pattern alone, one cannot tell whether a given haiku was later explicitly recognized (i.e., recollected) as read, or just judged as (vaguely) familiar.

In terms of the other subjective ratings, interestingly, participants' assessment of haiku difficulty was wholly uncorrelated with their recognition performance. But haiku for which participants achieved a better self-rated understanding were more likely recognized with recollective experience, rather than being experienced as just familiar. Although we cannot tell on what representation (surface or semantic level) our readers based their memory response, the association of comprehension achieved with vivid recollection may suggest that good, explicit memory performance depends on successful construction of the meaning of a read haiku. This would be consistent with views according to which recollective experience

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may be associated with experiencing an ‘aha’ moment (i.e., actually resolving the haiku’s meaning, rather than just striving to resolve it) and the feelings of reward associated with this.

There are a number of further, general observations worthy of note. Overall, the reading patterns are surprisingly non-linear: the numbers of pro- and regressions (within and, in particular, across lines) appear higher with haiku than with most other texts (e.g., about one third of cross-line regressions as compared to the usual 10–15% reported by Rayner, 1998). Further, in addition to regress-and-progress and regress-and-dwell type of re-reading patterns of eye movements, there were also many instances of regress-and-regress movements, that is, sequences of movements starting from line 3, with one subsequent fixation in line 2 and one in line 1. Overall, this spatially distributed reading pattern might be characteristic of reading haiku (or perhaps of short poetry in general; see also Koops van’t Jagt et al., 2013). In addition, the tendency to skip function words (which has been reported to occur with up to 50% of function words in standard texts; Staub & Rayner, 2007) appears to be particularly strong in the reading patterns for haiku: on many trials, readers started by jumping from content word to content word (i.e., they skipped almost all of the function words) and only took a closer look at the text as a whole on a second or third reading of the same poem. This focus on content words might, to a certain extent, be the result of the partly fragmentary or elliptical syntax in the haiku, as well as of haiku being a “poetry of nouns” (see, e.g., Kacian, 2006), striving for both precision and condensation.

The strong effect of the cut, as well as its modulation by the cut position and the type of haiku, are of particular interest, because they permit us to tell from the eye-movement pattern alone which kind of haiku (in terms of type and cut position) is being read. The haiku poet might consider these effects as ‘known’ and ‘a given’, as the strength of the juxtaposition and the positioning of the cut are essential techniques of ‘foregrounding’, designed to induce in

the reader this particular pattern of non-automatic processing and meaning resolution. In the cognitive-poetics literature, however, this result has novelty value: it provides first evidence indicating that the effect intended by the poet can indeed be found in reader behavior and that, thus, the cut is indeed a potent poetic/stylistic device with a relatively specific and clearly definable effect in readers. While some stylistic and form features typical of poetic texts, like the spatial layout of the text on the page (Roberts et al., 2013) or the stylistic device of enjambment (e.g., Carminati et al., 2006; Kooops van't Jagt et al., 2014) have been identified to have specific effects on eye-movements during reading, there have not been other findings of signature eye-movement patterns reflecting the more content-related features of an unexpected sharp thematic or imagistic turn in poetry, as is, for instance, also characteristic of sonnets (Burt & Mikics, 2010). While such turn or volta effects might still be found in other poetry in future research, the fact that we were able to establish such a signature pattern in the present study (even though we used readers that were naïve with regard to the genre of haiku) suggests that haiku—of the particular sort and quality found in leading ELH journals, which we used in the present study—are a particularly potent material for studying processes of literary meaning construction in neuro-/cognitive poetics.

Thus, however limited a measure they may be, we argue that the analysis of eye movements (coupled with other measures) can provide interesting, nontrivial insights into how the reader constructs, out of the constituent parts of a haiku, a coherent ‘meaning gestalt’ that is other than the sum of the poem’s parts.

Limitations and Outlook

As is apparent from the description above, our initial study already produced a considerable amount of data, analyses (involving the adaptation of standard analytic approaches to the reading of haiku; see Geyer et al., 2017, and Müller et al., 2017), and tentative conclusions.

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Nevertheless, it scratched only the surface of the subject matter. Apart from replicating some of the more subtle effect patterns revealed, we need to gain a closer understanding of the mental and brain processes involved in haiku reading. This will require a more fine-grained look at the haiku themselves (including extension to other forms of haiku, in particular, *monoku*), as well as at their readers.

Concerning the haiku, pertinent questions are, for instance: How are the cut effects modulated by the addition of a cut marker? Is the mode of reading a particular haiku modulated by the context of the haiku encountered before (e.g., does reading an L.2-cut haiku engender a 'strategic' set in the reader especially suited for resolving L.2.-cut haiku)? How does the degree of syntactic/semantic integratedness of the fragment and phrase parts influence haiku reading? What happens when the experience of the present moment coalesces with a memory, a historical or topographic reference in ever widening circles? In what ways do keywords influence the reception and memorability of the poem? And concerning the reader, questions include, for instance, whether and in which ways the experienced reader approaches the poem differently from the novice.

In more general terms, how do results obtained in a laboratory set-up so constrained as to strike horror in the heart of most poets (e.g., the reader being made to keep her/his head still while reading by placing it on a chin rest, her/his eyes being tracked by an infrared beam) compare with reading haiku in our natural environment? And how about situations where haiku is recited by the poet her-/himself and listened to by the reader: is the poem overall better understood when both read and listened to, compared to only being read or only being listened to? Are auditory cues adding to the poem's comprehension and, if so, in what way?

Another limitation of our study is that, in terms of our primary measure, it only went as far as the gates to the brain: the sequential sampling of information by the retina. Eye-movement measures are highly informative of mental processes going on while reading haiku, the idea being that higher processes of meaning construction and gestalt formation control where the eye goes. Nevertheless, they are indirect, purely ‘behavioral’ measures, which would need to be augmented by ‘brain’ measures to acquire a more complete, and complementary, ‘neuro-cognitive’ picture of the reading process. And this is what we are currently embarking on: gathering additional EEG—and, in the longer run, functional neuro-imaging (fMRI)—data. Questions here concern, for instance, whether we can find key EEG signatures of the ‘aha’ moment experienced when closing the meaning gestalt, and how the reader re-instates and expands the images just ‘sketched’ in a haiku in terms of the activation of a whole network of brain regions associated with the sensory (e.g., visual, auditory, tactile), emotional, and aesthetic qualities of the haiku.

Conclusions

In summary, the results demonstrate that, out of the elements created by the poet and skillfully placed into a dynamic relationship using such techniques as the juxtaposition of images and the cut, the reader is led to recreate in her/his mind patterns intended by the poet from within the poem’s larger meaning potential. This interactive process between the poem and the reader, which may culminate in the ‘aha’ experience, gives rise to (or is the end result of) a characteristic pattern of eye movements and fixations across the text, indicative of the type of haiku (context-action vs. juxtaposition) and the position of the cut (after L.1 vs. after L.2). Moreover, in a memory test administered after reading, readers reported a more explicit (i.e., conscious) experience of having read a particular haiku if they had been able to understand the poem. This is consistent with the notion that an ‘aha’ experience is important for memory consolidation and later retrieval. Further

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work, going beyond eye movement and memory measures (e.g., combining these measures with EEG methodology), is necessary to examine how these processes arise in the reader's brain.

While this is, in essence, fundamental research, it may also have applied implications. By investigating the different ways in which mental and brain processes interact in reading—when the poem and the mind-brain reach for each other like the bee and the flower—we can open up pathways towards understanding how the brain might be helped to strengthen its powers (of rich sensory perception, emotional experience, memory connections, problem solving) and perhaps even heal.

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he may compare you
to the dawn, but I stayed up
all night to see it

Poem: Billy Collins

Haiga: Stephen Addiss

A Careful Poetics:

Caring Imagination, Caring Habits, and Haiku

CE ROSENOW & MAURICE HAMINGTON

ABSTRACT: This article contributes to the philosophical discourse of care studies and the growing interest in an aesthetic approach to care. Care ethics is a relational approach to morality first identified in the 1980s in the work of feminist theorists and today enjoys a wide academic discussion in philosophy, political theory, education theory, and medical ethics. Through a consideration of the embodied aspects of care as well as an analysis of several representative haiku, the authors argue that haiku supports the development of care capacities because it engages a caring imagination, helps people develop caring knowledge, and potentially encourages caring behavior.

Practice yourself in little things, and thence proceed to greater.

—Epictetus

Haiku, as a poetic form, involves the reader in an a priori investment in understanding the experiences of others. Readers approach each poem with the expectation that they will share something of the speaker's experience. Writers approach each poem as an opportunity to share their experiences and those of others with the reader. The belief that such shared experience has value is always already part of conveying the haiku moment. Haiku is therefore well suited to supporting an aesthetic approach to the philosophical discourse of care studies. Care ethics is a relational approach to morality first identified in the 1980s in the work of feminist theorists and today enjoys a wide academic discussion in philosophy, political theory, education theory, and medical ethics. We suggest haiku supports the development of care capacities because it engages a caring imagination, helps people develop caring knowledge, and potentially encourages caring behavior. In a world beset by violence and oppressive political rhetoric, finding sources for fomenting care and compassion seems imperative.

Care Ethics, Embodied Care, and An Aesthetic of Care

Over the three decades of its development, care ethics has come to define a relational theory of morality that values context (Robinson, 2011, 30) and empathy (Slote, 2007) without eschewing emotions (Held, 2006, 10). As Nel Noddings describes, "Caring in every approach involves attention, empathetic response, and a commitment to respond to legitimate needs" (2010, 28). Rather than relying on rules or a moral calculus, caring is a reaction to an individual's need, recognizing the fundamental vulnerability and interdependence of humanity (Barnes, 2012, 14-15). An intriguing and somewhat novel method of considering care is through its embodied dimension (Hamington, 2004). Care is fundamentally delivered and experienced through the body. There is an undeniable visceral dimension to care, which is hinted at in discussions of empathy and connection. One

can argue that our bodies are built to care (Hamington 2004, 234): we are born with capacities that facilitate attending to others, making both cognitive and visceral connection, and delivering care through our actions.

A corporeal turn in care ethics begs the question of its aesthetic quality. Care has form and therefore the possibility of sensory value. Theatre scholar James Thompson characterizes care as a “sensory ethical practice” (2015, 437). So, too, with haiku as a literary form endeavoring to engender sensation. Haiku creates imagery, which is experienced through the body. The imagery, however, is not arbitrary. The poet creates images that are transmitted to the reader not as abstract concepts shared between brains but as ideas of value only fully understood through the body. Given the shared visceral and emotive potential of haiku with care, we explore more specifically how haiku might contribute to developing the human capacity to care.

Caring Knowledge, Caring Habits, and Caring Imagination

Haiku can contribute to the ability to develop caring knowledge, caring habits, and caring imagination because haiku provide momentary, digestible, yet profound insights into others’ experiences. First, we consider the epistemological dimension of caring. Knowledge is an essential prerequisite for care because it is difficult, if not impossible, to care for someone or something that is entirely unknown (Hamington, 2004, 55). Given this connection between knowledge and caring, there arises an epistemic burden on those who want to care. To effectively respond to the needs of another, one must attend to them: listen and learn of their circumstances and needs (Sevenhuijsen, 2014). It is only after acquiring such knowledge of others that one can truly deliver effective care. Without understanding the other and their context, care can be misguided, superficial, or ineffectual. The acquisition of caring knowledge, however, is a complex skill that requires the development of both emotive and cognitive skills

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and habits. The habits and skills of engaging poetry are an analog to caring knowledge acquisition. Haiku, with its focus on the present moment and exploration of meaning beyond the surface, is especially appropriate for helping the reader develop knowledge of others. In particular, haiku can help individuals develop complex habits of acquiring caring knowledge.

John Dewey's robust notion of habit provides a liminal and supple conceptual foundation for how caring actions can iteratively take shape. For Dewey, habits are acquired and open ended structures or ways of being. As he describes, "The essence of habit is an acquired predisposition to ways or modes of response, not to particular acts except, as under special conditions, these express a way of behaving" (Dewey, 1988, 32). Dewey describes a fully realized habit as one that opens up reflective opportunities but is also an instance of potential attention and reflection. Caring actions are complex amalgamations of acquired habits. Epistemological habits, emotional habits, practical habits, responsive habits and more come together in the effective delivery of care. Those habits are honed and developed over time. Engaging haiku can be an instance of iterative knowledge acquisition in service of caring—habit creation—that contributes to deeper attentiveness. As Scott Stroud describes, Dewey believed art encouraged "the sort of absorptive, engaged attention lost in today's fragmented world." This artistic absorption has the potential to cause the "intelligent altering of our deep-seated habits" (2011, 11). The form of haiku demands a level of personal investment and deep understanding that is not required with statements of propositional knowledge.

Haiku convey a "haiku moment," that brings a profound awareness to the reader. Bruce Ross, in the introduction to his anthology, *Haiku Moment*, notes, "A haiku does not simply portray nature. It reveals the universal importance of each particular in nature as it burgeons forth and relates to other particulars in a given moment" (Ross, 1993, xiv). For the purposes of this essay and its focus on developing

caring knowledge and caring habits, we focus on haiku whose “other particulars” involve human beings. A related argument can also be made for the effectiveness of haiku to encourage knowledge and habits involving care for the natural world. The following haiku by John Stevenson demonstrates the various formal components of a haiku and the ways in which they lead to the deep understanding that comes in the haiku moment:

autumn wind
 the leaves are going
 where I'm going
 (Stevenson, 2004, n.p.)

Traditionally, haiku include a seasonal reference. As William J. Higginson explains in *The Haiku Seasons*, that in the Japanese poetic tradition, “seasonal themes expanded into a rich specialized vocabulary of “seasonal topics” (*kidai*) and “season words” (*kigo*) which has dominated haiku (Higginson, 1996, 10). Dictionaries of season words, called *saijiki*, include sample poems in which the season words are used. This practice is not mandatory for contemporary haiku in Japan and elsewhere around the world; however, many haiku do include a seasonal reference that helps readers increase their understanding of the haiku moment by triggering their own associations with the season. In Stevenson’s poem above, the reference states the season explicitly in its description of the wind. Seasons can also be referenced through images associated with them. The impact of Stevenson’s choice will become clear through a consideration of the other parts of the poem.

Haiku typically contain two simultaneously occurring images. In this case, the poem opens with the image of the autumn wind and ends with the image of the leaves and the speaker moving in the same direction. There is an internal comparison between the movement of the wind and the movement of the leaves and the speaker. Literally,

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all three are in motion in the same direction. There is, however, an additional internal comparison suggested by the season. Autumn is not only the time when leaves fall but when the life cycle of plants and trees shifts towards dormancy or death depending on the species, which is why ascribing the season to the wind becomes significant. The speaker, too, is moving through life towards death: “the leaves are going / where I’m going.” The poem begins with the experience of moving with the wind and the fallen leaves, something that readers can relate to. It concludes with the deeper knowledge of human participation in the same cycle of birth, life, and death experienced by the natural world, which contributes to a growing acceptance of this cycle and an individual’s place within it. Such acceptance, in the context of care, can increase one’s compassion for other people because of our shared experience of the life and death cycle. Haiku afford the reader with an opportunity to move beyond the discrete meaning of words to find deeper responsive meaning. Such skill is crucial for meaningful care as one must often go beyond the immediate and superficial to find the need and context of the other.

But what about extending care and caring habits beyond relationships and circumstances that are known only through one’s own experience? This is where haiku can act as means for extending care and caring habits through what can be described as, “caring imagination” (Hamington, 2004, 206). Even as the body captures knowledge through habituation, that knowledge must be extended to new circumstances, and that extension is imagination. Again, haiku is a vehicle for exercising and stretching these imaginative skills. When earnestly engaging haiku, the experience is not merely reading words; there is insight and epiphany possible but only through some thoughtful effort and connection. There exists some evidence in recent neuroscience to support the claims of a relationship connection between poetry and emotive engagement made here. A study published in the *Journal of Consciousness Studies* used functional magnetic resonance imaging (fMRI) to observe blood flow in regions

of the brain as participants were exposed to both poetry and prose. The researchers describe poetry as “often more syntactically challenging than prose . . . prose tends to be literal and denotative, while poetry commonly compacts meaning, exploiting metaphor and ambiguity in the interests of rich connotation” (Zeman et al, 2013, 134). Given haiku’s form, this relationship should be even stronger for haiku than poetry more generally. The researchers acknowledged that readers of poetry anticipate greater ambiguity and are more willing to reread passages to search for understanding (134). This is the cognitive “work” of poetry reading that leads to emotional and intellectual payoff—a type of habit development. The advantage of haiku is that its form facilitates the possibility of iterative engagement. Haiku that resonate can be read and reread. The researchers conclude from the imaging that the brain reacts differently for poetry than prose. Specifically, poetry activates emotive and introspective centers. Not surprisingly, they suggest poetry “tends to induce a more inward, reflective mental state than the more functional reading of prose” (150). Although this research was not overtly about caring or imagination, the conclusions support the notion of haiku as a means to exercise imaginative capacities are present.

This neurological research confirms the relationship between cultural and artistic engagement and morality that has existed in the humanities for a long time. For example, Martha Nussbaum describes three capacities that are essential to the cultivation of humanity in a modern cosmopolitan world. The first is the capacity to critically examine oneself and the basis of one’s beliefs. This is the healthy skepticism fostered by critical thinking and philosophy. The second capacity is to identify and connect with those different from us while respecting those differences and their complexity. The final capacity is related to the first two and is the ability to develop a narrative imagination: “This means the ability to think what it might be like to be in the shoes of a person different from oneself, to be an intelligent reader of that person’s story, and to understand the emotions and

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wishes and desires that someone so placed might have” (1997, 11). The best means of developing a caring imagination is through direct experience of others, but art provides a rich alternative.

The role of imagination in caring is crucial to transcending physical and cultural differences that separate human beings (Hamington, 2015). One of the fundamental human challenges, sometimes phrased as the problem of “the one and the many,” is to create common cause among discrete individuals physically, culturally, and intellectually separate from one another. As Debra Shogan describes, “An ability to recognize a moral situation is affected by an ability to imagine what it is like for others when they are in moral situations” (1988, 68). Shogan distinguishes between “objective imagining” and “subjective imagining” (69). Objective imagining is limited to shared sensory experience such as understanding what it is to be wet from one’s personal experience of being in the rain, for example. Subjective imagining, however, is placing one’s self in someone else’s context and attempting to understand circumstances from their perspective. Subjective imagining is not entirely separate from objective imagining. Furthermore, subjective imagining is always partial and incomplete. Imagination is a crucial component of empathy. Haiku may be important for developing habits of tacit knowledge acquisition but it is also a vehicle for developing skills of caring imagination. Reading haiku activates a search, “What do these words mean? Why are they important to the author?” Haiku compels us to exercise our imagination and imagination is an essential part of caring for others. Haiku provide opportunities to develop empathy for others in part because of the importance of the image in haiku. These short poems focus on a single moment and are often structured around two simultaneously occurring images. Since images are things one can know or experience via the senses, they are a way of expressing embodied knowledge or developing embodied knowledge. Haiku can contribute to embodied knowledge that can lead, through a caring imagination, to greater understanding and

empathy. In short, it can lead to one's ability to care and potentially to develop caring habits towards others.

Care and Haiku

James Thompson, in his article, "Towards an Aesthetics of Care," considers an aesthetic approach to care in the context of the dramatic arts, and his work can be productively applied to haiku and care. For instance, he notes that "an 'aesthetics of care' is then about a set of values realized in a relational process that emphasise engagements between individuals or groups over time. It is one that might consist of small creative encounters . . . one that notices inter-human relations in both the creation and the display of art projects" (437). Haiku are just such small creative encounters that can be experienced momentarily yet returned to repeatedly. In reading a haiku, one is aware of the inter-human relations in creating the poem whether those relationships exist within the poem's subject matter, between writer and subject matter, between reader and subject matter, or some combination of these elements.

The momentary, creative encounters experienced through haiku also involve a degree of trust. The Danish philosopher, Knud Ejler Løgstrup, addresses this issue of trust in his consideration of poetry and ethics: The poet demonstrates trust through openness about emotion and experience and the audience trusts by entering the world created in the poem (Løgstrup, 1997, 197-198). Trust allows the reader to become open to the experiences of others, engaging the caring imagination and developing caring knowledge.

The following poems reflect elements of inter-human relationships as well as demonstrate the potential for haiku to engage the caring imagination, increase caring knowledge, and lead to caring habits. They do not, of course, relay on a universal understanding of any particular experience. Each haiku moment as experienced and/or articulated by the poet is informed by a specific historical and

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cultural context. By understanding a component of the haiku moment, however, even though that understanding is also informed by historical and cultural context, readers can use caring imagination to care for someone who is physically and/or socially distant from them.

The first poem is by George Swede. It presents an intimate and ironic moment in the relationship of an elderly couple:

at the height
of the argument the old couple
pour each other tea
(Kacian et al, 2013, 77)

The poem offers an opportunity for readers who aren't part of an "old couple" to understand something of the intimacy created over the many years of their relationship. Readers gain caring knowledge from the image of the couple at the pinnacle of their argument also pouring tea for one another, which is itself a caring habit. They are as habituated to pouring their tea as they probably are to arguing—if the argument was unusual in some way, then it would likely disrupt the ordinary act of pouring the tea. Readers using their caring imaginations can experience something of this moment, perhaps relating to it through arguments they have had with loved ones or caring habits they have maintained even when upset with a loved one. It is possible that experiencing the moment conveyed in this poem could encourage one to be more attentive to caring habits even when one is angry with another person. Readers may also develop more empathy for elderly people because of an increased caring knowledge.

The next poem is by Marcus Larsson and demonstrates care even though the person receiving the care does not realize it.

autumn colours
 we let mother lie
 about our childhood
 (Kacian et al, 2013, 286)

Adult children often remember their childhoods very differently than their parents do. Here, the siblings tacitly agree not to correct their mother's version. Perhaps she remembers it more favorably than her children do, although the poem does not specify that. If that is the case, then they are caring for her as an elderly parent by not reminding her of negative aspects of their childhood. Perhaps she remembers it more negatively than they do or simply has some facts wrong. In any case, they may be saving her and themselves from the pain of an argument over the details. Readers can use their caring imaginations to share in the siblings' experience. Even if one does not have siblings or does not have a different view of their childhood than their parents do, one can draw on the knowledge of acquiescing to a family member or other loved one to avoid an argument or to avoid disillusioning the other person. The reader may decide to be more patient in such circumstances after reading this poem, choosing to intentionally develop more caring habits. Furthermore, care ethics is an approach to morality that views relationships as primary over any abstract rules or duties. This haiku clearly understands the mother-child relationship as much more important than a violation of truth telling.

The next poem is by Charlotte Digregorio:

Good Friday . . .
 walking to confession
 in worn shoes
 (Epstein, *Sacred*, 2014, 75)

Her poem is grounded in Christianity through the reference to Good Friday, the day Christians recognize each year as the day that Christ was crucified. The sacrament of confession takes place at many times

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during the year but especially on Good Friday. The poem conveys the speaker's humility through the willingness to confess and through the image of the worn shoes. Care givers are asked to be attentive and responsive to the other. Worn shoes may indicate poverty or a weary traveler or someone who has witnessed a great deal. This small detail may provide great information and possible connection, thereby making care richer.

Religious difference often presents a chasm that people find difficult to cross. It creates the social distance previously referred to, a distance that can lead to a lack of care for others. In the case of this poem, if readers are not Christian, they may not relate directly to Good Friday, the sacrament of confession, or the importance of these things to the Christian religion. They may even have a negative view of Christians or Catholics or Protestants depending on their own life experiences.

If they participate in another belief system, however, they can draw on related knowledge of rituals or piety. If they do not participate in any belief system, they can draw on their knowledge of what it is like to feel humility. This knowledge can help them to imagine the speaker's experience and relate to it, thereby increasing their capacity to care for someone practicing a belief system other than their own.

Stanford Forrester's poem performs a similar type of work:

temple ruins . . .
pieces of a Buddha
still praying
(Epstein, *Sacred*, 2014, 93)

The poem is grounded in Buddhist philosophy, but if one does not understand this philosophy, the images of temple ruins or a broken Buddha statue may create distance that makes it difficult to share the speaker's experience of this moment. Again, readers can use their knowledge of prayer and religious buildings and spiritual statuary in whatever context they have experienced them to better understand

the moment in the poem. They may develop empathy from the image of the temple ruins and recognize that the act of prayer can continue regardless of broken buildings or statues. Care is most needed in time of upheaval when context and relationships are upset. The ruins evoke disturbance and change while the praying might be a lost normal state. There may be (in this haiku) a latent call for care in the face of ruin. Even if readers are not Buddhists, they may increase their capacity to understand and to care through this poem.

In the following haiku, Johnny Baranski conveys the dehumanizing experience of prisoners in a jail:

After a strip search
old inmates, new inmates
in blue prison garb
(Baranski, 2002, n.p.)

If one hasn't been imprisoned or experienced a strip search, then this haiku certainly shares a moment that is both physically and socially distant. It may be difficult to care for prisoners when readers have no knowledge of their experience, and readers may make assumptions about whether or not prisoners deserve the same care as non-prisoners. Even if they recoil from the thought of a strip search, that feeling does not in itself constitute care. They can build on that feeling, however, by developing caring knowledge. Why do they recoil? Perhaps they can relate to the feeling of helplessness or powerlessness. Perhaps they have had physical experiences in which they felt violated or helpless, in which their personhood was not recognized or valued. Or perhaps they have developed caring knowledge because someone they know has had that experience.

The image of the old and new inmates in the same clothing heightens the lack of individual humanity of the prisoners within the prison system. Readers may be able to reflect on their own experiences where their individual humanity was not recognized. They may also be able

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to recall instances where they were confined, even for a short period of time. Drawing on any of these experiences helps them use their caring imaginations to move past assumptions about prisoners and relate to their human condition thereby increasing one's ability to care.

Much like the preceding examples, the next, and final, haiku presents a moment that can be difficult for someone to fully understand if they haven't shared the same experience. In this case, the experience is terminal illness and dying, and the haiku makes that moment easier to relate to. It is difficult to truly share the experience of someone who is dying because there is so little of that experience that can be approximated through other, similar experiences. Dying is universal; however, it is also an intensely personal experience and is likely different for each individual. Nevertheless, there is possibly no more important time for caring relationships than when a person is terminally ill and facing death. Death haiku can help readers develop caring knowledge of a dying person's experience. These haiku, including the following poem by Jerry Kilbride, are part of the "centuries-old tradition of writing a 'death poem'" that began in Japan and is now practiced by haiku poets around the world (Hoffmann, 1986, 9):

terminally ill . . .
the unopened buds
on an orchid stem
(Epstein, *Dreams Wander On*, 2011, 80)

The poem offers several readings. First, it conveys the sense of lost potential through the internal comparison between the speaker with a terminal illness and the unopened buds of the orchid. The speaker recognizes that his time is limited and there are experiences, activities, and events in the future that he will not partake in. There might be goals that will not be achieved. In the context of the poem, there are elements of his life that will not be allowed to blossom. Quite

literally, he may not even live long enough to see the orchid bloom. Given the delicacy of orchids, the juxtaposition of the dying person with the orchid also suggests the fragility of both living things.

The poignancy of this moment is increased by the use of an ellipsis at the end of the first line, which suggests the passage of time and/or contemplation (Welch, 2016). The speaker is not about to die in this moment but lives with the awareness of a shortened life span and the various, personal things that he might have hoped to accomplish or experience before dying. Visually, the dots of the ellipses are similar to the unopened orchid buds, further emphasizing the relationship between the plant that has not reached its full bloom and the person who is dying.

Bringing the reader into such an intensely personal moment recalls Løgstrup's discussion of trust between poet and reader. A caring response to this trust is to engage the caring imagination in order to relate as much as possible to the speaker's experience while also respecting that one cannot fully know what the other person is truly feeling. Readers might think of ways in which their own potential or that of someone close to them have been truncated. They might consider how their health limits some of their activities or goals. They can also recognize and relate to the fragileness of life, even if the specifics of this haiku are far removed from their own experience, and in that way develop compassion for the speaker in the poem.

Simultaneously, the juxtaposition of the terminally ill person with nature as represented by the orchid plant creates an internal comparison between the naturalness of dying and the naturalness of the plant. This increases the possible readings of the poem to include a peaceful acceptance of dying as the natural conclusion to life even as the speaker may struggle with the realization that his lifespan has been shortened. It is possible for the reader to imagine struggling between accepting that some things are inevitable and wishing they were not, thereby developing caring knowledge about the speaker's experience.

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A third reading of this poem suggests that there is potential in death. Just as the buds have not opened, the speaker has not died and transitioned to a new existence. Both the person and plant will undergo a natural change into a new form. Such a reading relies on a belief in an afterlife, a theme that runs through many death and death-awareness poems (Epstein, *Dreams Wander On*, 2011).

The multiplicity of readings suggests the amount of uncertainty people have regarding dying and death. Robert Epstein elaborates on haiku's ability to convey this uncertainty in the introduction to the anthology, *Dreams Wander On: Contemporary Poems of Death Awareness*:

Insofar as haiku has been described as a form of wordless poetry, there is a tacit acknowledgment that whatever may be said or written about death is inherently tentative, provisional, and language is incapable of capturing that elusive something. Haiku, then, both point to and reflect the very uncertainty that characterizes death and does so by surrounding the theme with a rim of silence. In embodying the uncertainty associated with mortality, something transcended appears to surface, however faintly. (Epstein, 2011, 17)

Haiku can lead to greater knowledge of the uncertainty experienced by a person facing death. This shared understanding can paradoxically increase the potential for a caring relationship when uncertainty itself might have initially created a barrier to a shared understanding. Care becomes increasingly important in moments of intense change and instability, moments that reach their pinnacle in death. Haiku such as Kilbride's increase the reader's caring knowledge and can encourage people to develop caring habits in their interactions with someone experiencing terminal illness and dying.

We have offered a variety of different haiku, each with a multiplicity of possible readings. The ability to ruminate across a variety of images and circumstances reflects the habits and skill needed to earnestly care for one another.

Conclusion: What Difference Can A Haiku Make?

Western modernity can be characterized as a quest for categorical causality. Science and religion favor identifying profound and singular rationale. We want to know the cause of cancer, violence, global climate change, etc. As compelling as these quests are, the complexity of life is such that for some phenomena there is no single variable identifiable. No one suggests that reading haiku will make someone a caring person in and of itself. The human condition is far too complex and dynamic. Haiku, however, can be another instance of thoughtful engagement that can lead to developing caring capacities. As the above examples demonstrate, haiku offer single moments grounded in images that can help develop caring knowledge of others by increasing the capacity for empathy. Are haiku the only form of poetry capable of helping readers engage their caring imaginations, increase their caring knowledge, and develop more caring habits? No, but haiku, through their focus on a single moment, and their invocation of the senses engaged in that moment, may offer the most accessible poetic means of sharing another person's experience. To understand the haiku, readers must take pause to inhabit a reality that is not their own and imaginatively experiment with shades of feelings perhaps unfamiliar to them. Developing the skill of mindfully taking imaginative and empathetic forays into unfamiliar experience can certainly help one who aspires to better caring for others to achieve responsive understanding. Readers may even be more intentional about their own caring habits. This shift in behavior recalls Thompson's claim that "care aesthetics would be realised in more enduring, crafted encounters between people" (437). Haiku can certainly provide a step toward this realization, moving people toward more caring behaviors in their relationships with others.

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**The rake I left out
on the lawn---buried
now under the fallen leaves**

Billy Collins

The rake I left out
on the lawn — buried
now under the fallen leaves

Poem: Billy Collins

Haiga: Pamela A. Babusci

Red Tears:

Emotional Depth in the Haiku of Ban'ya Natsuishi

ANNA CATES

ABSTRACT: This paper discusses the crafting strategies Japanese haikuist Ban'ya Natsuishi uses to create emotional depth in three haiku collections: *Endless Helix* (2009), *Hybrid Paradise* (2010), and *Black Card* (2013), published by Cyberwit Press. Natsuishi is a professor at Meiji University, Director of the World Haiku Association, president of Ginyu Press, and Director of Tokyo Poetry Festival. His three emotionally evocative volumes of haiku present a variety of themes, including natural and nuclear disasters, which have in recent years devastated Japan.

To serious haikuists, Ban'ya Natsuishi may be a familiar name. Natsuishi is a professor at Meiji University, director of the World Haiku Association, president of Ginyu Press, and director of the Tokyo Poetry Festival. Haikuists who've submitted poems to the poet/publisher/editor may recall the affectionate "Love ya" with which Natsuishi concludes his professional correspondences. And those who've examined Natsuishi's creative works may have noted distinctive features in his haiku (and/or senryu). His subject matter includes particularly dark and somber themes, such as natural and nuclear disaster, which lends emotional depth to his poetry. This emotional depth is a key element in Natsuishi's distinctive style, evident through an exploration of three of his haiku collections, published by Cyberwit Press: *Endless Helix*, *Hybrid Paradise*, and *Black Card*. In these collections, the reader will note a remarkable range of emotions from the human experience, from lighter to darker moments, though darker moments, with the inherent sentiments they invoke, are more often featured. The idea of death and disaster can make some feel uncomfortable, threatened, but such themes and their emotional impact are important to explore since they genuinely reflect the human experience.

Endless Helix (2009), *Hybrid Paradise* (2010), and *Black Card* (2013) present haiku evoking a wide range of emotions and involving a wide range of crafting strategies that furbish the depth of emotion. From grief and horror to hope and joy, the selections reflect the human condition in their intensity of feeling. It is worth noting, however, that most of Natsuishi's selections from the three volumes evoke decidedly negative emotions, due largely to the subject matter they concern, such as the Fukushima nuclear accident, precipitated by a massive earthquake and tsunami, as well as the historic atomic bombings of Hiroshima and Nagasaki that ended World War II. The poet is somewhat unique in his decision to embrace such lugubrious themes in a poetic form often associated with serenity and natural beauty.

Fear & Uncertainty

Fear and uncertainty are two of several feelings Natsuishi incorporates in his haiku:

From a cloud
the silver-haired demon
roars with laughter (*Endless Helix* 15)

Stylistically, poems of this variety harken back to Japan's artistic tradition, with painters such as Kawanabe Kyosai (see Figure 1), whose works feature ghosts and demons, depicting human fears difficult to express with words, fears of death and the supernatural unknown.



Figure 1.

The poem remains open-ended. It could express a child's innocent fear of a thunderstorm or the more sinister reality of the nuclear mushroom cloud, the latter theme more directly presented in some of Natsuishi's other poems. The possibility of the poet depicting a more innocent, childhood memory of his own fear appears in other selections as well:

High waves
remind me of my father
dead drunk (*Endless Helix* 36)

The poet may be sharing with the reader about the difficulties of his childhood: a father who sometimes drank to excess and the unfading memories of the fearful emotions it produced. Of course, the poem may also be read as analogous, speaking directly of a tsunami's menacing threat.

Uncertainty is another emotion aroused in Natsuishi's haiku.

THREE

The gold and black
in the picture—
which is our future? (*Endless Helix* 12)

Here, color symbolizes negative and positive outcomes. What does our future hold? Good or bad? Gold or black? The anxiety caused by these uncertainties is successfully suggested through figurative language.

Below is another selection evoking a feeling of uncertainty.

A cloud beyond any shape—
we have lost
our memory (*Endless Helix* 35)

This selection's import is highly open-ended. Many different possibilities for interpretation are inherent through association. Might the poet speak of the possibility of dementia in old age? Or does he call to mind our human inability, or belligerent refusal, to learn from the mistakes of our past? Either way, the feeling of uncertainty comes across through diction and imagery.

Insecurity

Tying in with uncertainty, insecurity is a feeling repeatedly evoked in, especially, the disaster-themed haiku of Natsuishi. One may note the sense of insecurity, or futility, captured in the below selection, both deeply ironic and facetious.

A great decision on Monday
roses
blown by a wind (*Hybrid Paradise* 4)

Here, we get the sense that all our plans, symbolized by the roses, will be lost by upheavals beyond our control. Natsuishi conveys the

idea of tragedy subtly through natural imagery. He emphasizes the concrete image of the roses by assigning them a line of their own.

With all the death and disaster that can result from hurricanes, Tsunamis, nuclear disasters and the like, separation anxiety, another variety of insecurity, is another emotion the poet conveys:

Between father and me
mountains, rivers
and cities of fire (*Hybrid Paradise* 86)

This selection is another example of significant line breaks in Natsuishi's haiku. A complete divide exists between the natural world in line two and urban holocaust in line three. The poet continues the naturalistic tradition in haiku, using natural images to convey human emotion, linking human experience with nature.

The same strategy can be noted in the below selection, expressing the feeling of dehumanization, but another variety of insecurity.

Within a Tokyo forest
a stray man runs into
a stray man (*Hybrid Paradise* 4)

Ironically, the "forest" is the asphalt jungle, where men are comparable to dogs. Natsuishi suggests a regression to our primordial past, a tragic return to primitive, animalistic existence.

The same idea is hinted at in another selection.

During an earthquake
a monkey keyboarding
in Japan (*Hybrid Paradise* 10)

The impact of natural disasters has dehumanized or devolved us. Nature has put us back in our place. Now, we remain like caged animals:

THREE

Red tears
black blood
our language is a cage (*Hybrid Paradise* 38)

This selection evokes a clear feeling of confinement. Startling colors heighten the emotion inherent in the imagery.

A sense of being confined or constricted emerges in other selections as well, as multiple haiku converge thematically to enhance the emotional impact of each other.

Words and glances:
waves
within this box (*Hybrid Paradise* 9)

Here, existence following disaster is like living in a tiny box. We are caged like trapped animals; all we do and say is restricted to a tiny space, bounded on every side by impenetrable walls. Line two may hint with more particularity at the nature of the disaster: a raging sea (*tsunami*). Natsuishi clarifies the experience through the haiku crafting technique of association (Reichhold).

The poet depicts the apocalyptic experience with depth.

Bread and light
an inch away
from a doghouse (*Hybrid Paradise* 108)

Continuing with the concept of disaster-forged dehumanization, the poet uses irony and imagery to describe a famished human being, inching toward the comfort of a bowl of dog food. The image is startling, presenting one vivid example of the terrible impact of natural and/or nuclear disaster.

The poet uses metaphor to convey the impact of apocalyptic experience.

Violent wind—
 a thousand mice
 pushing a car of fire (*Hybrid Paradise* 89)

Once more, humankind, grappling with natural and/or nuclear disaster, is dehumanized into the tiniest of animals, striving beneath impossible burdens.

Horror & Grief

Natsuishi's haiku also grapple with feelings of horror and grief:

The snake has stolen
 the golden grass:
 our first unhappiness (*Endless Helix* 24)

The poet speaks of that unhappy moment we might experience when we find we've lost something precious, and we don't understand how it happened. The golden grass metaphorically presents that precious thing. The snake, harkening back to Christian archetype and myth, is that ambiguous evil that thwarts us.

Grief over loss is also evoked in the following selection:

Where there was a tree
 near the pure spring—
 the noise of saws (*Endless Helix* 8)

True, haiku often deals with naturalistic themes so that deforestation itself would amount to a woe worth lamenting. Yet an additional metaphorical level is possible. The tree may represent any element worth preserving that becomes lost through destructive forces.

Another selection that depicts grief, caused more directly by death or destruction, can be noted below:

THREE

The word “Hiroshima”
is it heavier
than a butterfly? (*Endless Helix* 9)

Here, Natsuishi uses the rhetorical device of question-asking to prompt our thinking about an important topic with intrinsic emotional impact. The beauty of the locale before the bombing is captured in the natural symbolism of the butterfly.

Personification and animation are other literary devices Natsuishi relies upon when presenting themes of grief and horror.

Fukushima fire
bares its fangs
water weeping (*Black Card* 79)

Here, nuclear disaster is demonized, while human grief is projected onto nature, deepening the emotion.

Natsuishi uses irony and religious allusion to express his grief over devastated nature in another selection:

Grass bud
richly baptized
by plutonium (*Black Card* 89)

Here, focusing on a single blade of grass, the poet employs the haiku crafting technique of “thinking small” and “looking closely” as an approach to depicting one scene or “aha moment” (Janeczko 52). Also, by employing ironic word choices such as “richly baptized,” which normally have positive connotations, to portray nuclear contamination, the poet enhances the emotional impact of the poem. He makes light of the situation, almost satirically. This is also a poetic technique understood to evoke emotion (Hambrick 1).

Natsuishi employs the same strategy of ironic diction in additional selections.

Accidental festival of anxiety
in front of a station
after an earthquake (*Black Card* 76)

The poet uses unexpected and fresh word choices such as “festival” to describe the horror. Irony, “when the unexpected happens, or is said,” is another poetic technique known to evoke emotion (Hambrick 1). In other instances, the poet astonishes the reader to enhance the emotional impact.

Behind a vacant tower
mold
on dog shit (*Black Card* 64)

The reader is presented with one layer of the grotesque on top of another, as the poet continues to “look closely” and “think small.” He reverses the pattern of shorter line/longer line/shorter line perhaps to emphasize how the disaster has turned the world upside down, which, in turn, emphasizes the horror. This stylistic feature can be noted in other selections by Natsuishi as well.

Natsuishi vividly depicts the horrific power of the tsunami and its emotional impact in the following selection:

A giant tsunami
gives birth to
a waterfall of cars (*Black Card* 82)

The poet employs exemplification and specificity to deepen the sentiment.

THREE

Natsuishi uses the rhetorical strategy of comparison and contrast to liken the disaster's devastation to the feeling of being unloved.

No love:
a giant tongue of waves
licking everything (*Black Card* 77)

This technique of comparison is intrinsic to haiku. As noted by Betty Drevniok: "In haiku the SOMETHING and the SOMETHING ELSE are set down together in clearly stated images. Together they complete and fulfill each other as ONE PARTICULAR EVENT" (Reichhold).

With vivid imagery and synesthesia, the perception that one physical stimulus is another (Trumbull 101), Natsuishi depicts the grievous tragedy of death.

Singing stars
over the gently sloping road
toward death (*Black Card* 41)

The poet makes death personal and undignified, describing his father's private regions:

My father, mouth
and anus wide open —
a shining cloud (*Black Card* 44)

Vivid images such as these are always emotionally evocative. As noted by Lee Gurga, imagery involves both "an intuitive and *emotional* complex" (emphasis added) related to the "aha moment."

Some of the deepest feelings Natsuishi evokes involve a horror over death not specifically tied to any event.

Far from his homeland
 the skull is a villa
 for a snake (*Endless Helix* 21)

The poet uses crafting strategies to incite feelings of grief over the loss of a loved one. A personal pronoun, “his,” describes a skull that was once a living being, affectionately held. Compounding and deepening the emotion is the snake; that archetypal, evil enemy of man; who’s taken over and now possesses all that’s left of the deceased person. The living snake writhing in the skull is more horrible than an empty skull alone! This is another selection that may harken back to Japan’s artistic tradition, with painters such as Kawanabe Kyosai (see Figure 2).

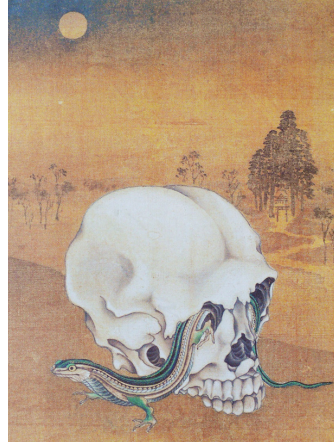


Figure 2.

Of the three volumes in focus, *Black Card* (2013) may be Natsuishi’s darkest collection, published in the years following the Fukushima nuclear disaster. Compared to his other volumes, *Black Card* centers most definitively on urban upheaval after catastrophic events. *Black Card* employs a variety of poetic strategies to depict with emotional depth, a climate of physical and metaphysical desolation after cataclysm, along with the resultant emotions of grief and horror.

Hope & Joy

However, despite the negative emotions expressed in *Endless Helix* (2009), *Hybrid Paradise* (2010), and *Black Card* (2013), lighter-hearted selections, featuring positive emotions, also appear for contrast. We might note the following example:

THREE

With her child
my sister returns home—
a peach tree in full bloom (*Endless Helix* 25)

In this selection, we find the simple theme of love and family. The child reflects the promise of life's continuity, symbolized by a fruit bearing tree in full bloom, connected to the child. The poem is uplifting, evoking joy.

Other selections express similar positive emotions and themes:

Cherry blossoms never fallen
in the castle of our heart
here is a path (*Hybrid Paradise* 30)

The speaker expresses hope and joy, finding within himself something with which to carry on. That life also affords these instances is overtly expressed in another selection as well.

In the middle of jet lag
a great joy
like deep sea water (*Hybrid Paradise* 63)

Here, the poet expresses that moment in which happiness bubbles up within him for no particular reason. It is a shared human experience the reader can relate to.

Serving as a final example of positive emotions in Natsuishi's haiku, we can consider the following hopeful selection from *Black Card*:

Death is not the last answer
a bird singing
behind the mountains (*Black Card* 69)

Here, the hopeful idea of life after death is introduced metaphorically. The singing bird is like our soul, finding paradise "behind the

mountains.” Again, the poet uses crafting techniques to generate the feeling as metaphor is always a device useful toward that end (Ross).

Finally, it is worth noting that some of Natsuishi’s selections include more ambiguous sentiments; for example, longing is one emotion the poet sometimes evokes, and it is neither a positive nor negative feeling. Consider the following selection:

The bird wants
to become a black stone
in the bosom of the moon (*Endless Helix* 26)

Here, the speaker projects unfulfilled human desire onto the bird. The poem concerns unutterable human longing referenced metaphorically as the “black stone / in the bosom of the moon.” The moon is personified, reflecting the human wish for intimacy.

Overall, in *Endless Helix*, *Hybrid Paradise*, and *Black Card*, Natsuishi showcases, among other themes, Japan’s historical and more recent natural and nuclear disasters. In these volumes the events seem to take on dimensions beyond the physical or natural. A supernatural, metaphysical aspect is embedded in the tragedies, leaving the poet grappling on multiple levels. Using a variety of crafting strategies to foster depth of emotion, Natsuishi gives those lucky enough to not have personally witnessed the apocalyptic events a chance to understand and learn from them. Natsuishi achieves depth of emotion, and a variety of emotions, by employing diverse poetic techniques. “Meaningful poems invite or evoke an emotional response” (Hambrick 1). With their depth of emotion, Natsuishi’s haiku achieve a level of meaningfulness.

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frigid winter night
even the thieves stay at home
except for these two

frigid winter night
even the thieves stay at home
except for these two

Poem: Billy Collins

Haiga: Guy Beining

JUXTA SHOWCASE:

Suzuki Shizuko, the “Haiku Hooker”

HIROAKI SATO

Suzuki Shizuko may well have been a victim of the harsh economic conditions brought on by Japan's defeat in August 1945, followed by the Occupation. She referred to herself as *shōfu* 娼婦, which can be translated, bluntly, as “prostitute”. The writer Saitō Sanki, in writing about the time in Japan following the Second World War, observed that “Any woman, as long as she was a woman, didn't have to worry about starvation.” But it seems there may have been other reasons as well.

Shizuko was born in Tokyo, in 1919, and attended a five-year women's higher school. While a student, in 1938, her haiku began to appear in *The Sea of Trees* (*Jukai*), a haiku magazine edited and published by Matsumura Kyoshū, who would duly become her “teacher.” In 1939 she attended a technical drafting school, and upon graduation was employed by a machine tool manufacturer, and then later in the design division of Toshiba.

Shizuko had extraordinary luck with her writing: in early 1946 she was paid ¥500 (nearly equivalent to a policeman's annual salary at the time) for her first book of haiku, *Spring Thunder* (*Shunrai*). Thereafter Shizuko's haiku began to appear in various haiku magazines with those of established haiku poets. They were discussed in forums, and special issues on her appeared.

In 1948 Shizuko was 28, unmarried but (unhappily) engaged, and pregnant. Her haiku from that year suggest she aborted the fetus and buried it herself, broke off the engagement, and then moved to Gifu, possibly following a GI with whom she was involved. She took up dancing and started working for a "dance hall," actions tantamount to becoming a prostitute. In June 1950 the Korean War erupted. In October she began living with a black GI named, possibly, Kelly Kracke. In May 1951, when her GI-lover was stationed at the Korean front, she followed. In June she started sending "masses" of haiku to her haiku editor-teacher Kyoshū. She returned to Japan three months later, possibly seriously wounded, only to move to Yokohama when her lover was transferred there on his way to being sent back to the United States.

She published her second selection, *Ring* (*Yubiwa*), in early 1952, then disappeared. From her own afterword to *Ring* and from unpublished haiku, we may presume that she committed suicide.

[Much of this information comes from *Kawamura Ranta, Shizuko: Shōfu to yobareta haijin o otte* (Tokyo: Shinchōsha, 2011), which includes all of Shizuko's haiku. The original version of this article was revised for *Juxtapositions* 3.1 and JuxTA^{THREE} by Jim Kacian.]



横濱に人と訣れし濃霧かな

Yokohama ni hito to wakareshi nōmu kana

At Yokohama I parted with my love: the dense fog



欲るころ手袋の指器に觸るる

Horu kokoro tebukuro no yubi ki ni fururu¹

Desiring heart: my fingers in a glove touch the thing

1. The Chinese character *ki* 器 means “vehicle,” “receptacle,” but here suggests “phallus.”



中年の男の魅力鳥雲に

Chūnen no otoko no miryoku tori kumo ni

A middle-aged man's charm: bird in a cloud²



アマリリス娼婦に似たる気の動き

Amaririsu shōfu ni nitaru ki no ugoki

Amaryllis: my mind resembling a hooker moves

2. An allusion to Bashō's この秋はなんで年よる雲に鳥 / *kono aki wa nande toshiyoru kumo ni tori* / This autumn, why do I grow old? In clouds a bird.



積乱雲西ゆ頭上本能を恥ず

Sekiran'un nishi yu zujō honnō o hazu

Thunderhead: from the west above my head
ashamed of instinct



節操や朝ひとときの葡萄の葉

Sessō ya asa hitotoki no butō no ha

Chastity: morning for a moment a leaf of grape



ひらく寒木瓜浮気な自分におどろく

Hiraku kanboke uwakina jibun ni odoroku

Open cold flowering quince:³ my flirty self surprises me



ほろろ山吹婚約者を持ちながらひとを愛してしまつた⁴

Hororo yamabuki kon'yakusha o mochinagara hito o aishiteshimatta

Fluttering Kerria rose: though I have a fiancé
I've ended up loving someone else

3. The flowering quince (*Chaenomeles lagenaria* Koidz) puts on orange-red or pink blossoms. The kind mentioned here blooms in winter, hence the Japanese name is *kanboke*, “cold quince.”

4. This piece utterly ignores the 5-7-5-syllable pattern and has far more than seventeen syllables, making it read like any of the “free-rhythm” (*jiyū-ritsu*) haiku advocated by Kawahigashi Hekigodō and others, although it did include the haikuesque *kigo*, “Kerria rose” (*yamabuki*), large, pompom-like double yellow flowers (*Kerria japonica* ‘Pleniflora’).



あはれ指紋すべての娼婦とられたり

Aware shimon subete no shōfu toraretari

Pity: fingerprints taken from all the hookers



ダンサーも娼婦のうちか雪消の葉

Dancer mo shōfu no uchi ka yukige no ha

Dancers too are hookers aren't they: thawing leaves



売春や鶏卵にある掌の温み

Baishun ya keiran ni aru te no nukumi

Prostitution: warmth of a chicken egg that's in my palm



娼婦またよきか熟れたる柿食うぶ

Shōfu mata yoki ka uretaru kaki taubu

Being a hooker's good too: eating a ripe persimmon



あきのあめ衿の黒子をいはれけり

Aki no ame eri no hokuro o iwarekeri

In autumn rain someone pointed to a mole on my nape



湯の中に乳房いとしく秋の夜

Yu no naka ni chibusa itoshiku aki no yoru

In the hot bath my breasts are dear this autumn night



くちびるのかはきに耐ゆる夜ぞ長き

Kuchibiru no kawaka ni tayuru yo zo nagaki

Putting up with the thirst of my lips the night is long



ダンサーになろか凍夜の驛間歩く

Dancer ni naro ka tōya no ekima aruku

Shall I be a dancer: on freezing night I walk between stations



春雪の不貞の面で擲ち給へ

Haruyuki no futei no omote uchitamae

In spring snow please slap my face of infidelity



體內にきみが血流る正坐に耐ふ

Tainai ni kimi ga chi nagaru seiza ni tau

In my body your blood flows I endure sitting erect



肉感に浸りひたるや熟れ石榴

Nikukan ni hitarihitaru ya mure zakuro

Immersed in sensuality: ripe pomegranate



好きなものは玻璃薔薇雨驛指春雷

Suki na mono wa ruri bara ame aki yubi shunrai

What I like: crystal roses rains stations fingers
spring thunder



すでに戀ふたつありたる雪崩かな

Sudeni koi futatsu aritaru nadare kana

Already there are two loves running: an avalanche



まぐはひのしづかなるあめ居とりまく

Maguwai no shidukana ame i-torimaku

Lovemaking: a quiet rain stays and surrounds us



裸か身や股の血脈あをく引き

Hadakami ya mata no ketsumyaku aoku hiki

Naked body: blood vessels on the thighs trail blue



情慾や亂雲とみにかたち變へ

Jōyoku ya ran'un tomini katachi kae

Lust: thunderheads rapidly change their shapes



月夜にておもひつづくるあらぬこと

Tsukiyo nite omoi tsudukuru aranu koto

At this moon I keep thinking of what isn't quite right



黒人と踊る手さきやさくら散る

Kokujin to odoru tesaki ya sakura chiru

At my hands dancing with a black man
cherry blossoms scatter



花の夜や異國の兵と指睦び

Hana no yo ya ikoku no hei to yubi mutsubu

Flower night: with a soldier of a foreign land finger-mate



霙れけり人より貰ふ錢の額

Mizorekeri hito yori morau zeni no gaku

Sleeting: the sum of dough I get from a man



北風のなか昂ぶり果ての泪ぬぐふ

Kitakaze no naka takaburihate no namida nugū

Amid north wind at end of climax I wipe tears



雷こんこん死びとの如き男の手

Yuki konkon shibito no gotoki otoko no te

Snow falls falls: the hand of a cadaver-like man



菊は紙片の如く白めりヒロポン缺く

Kiku wa shihen no gotoku shiomeri Hiropon kaku

The chrysanthemum whitens like paper pieces:
Hiropon⁵ inadequate

5. *Hiropon* was the pharmaceutical company Dai-Nippon Seiyaku's trademark for methamphetamine, which was commonly used during the war to suppress fatigue. In the years immediately following the war it became the most common drug though its use was supposed to be limited to certain medical purposes, and thus became a social problem. Subsequently, a law banned its use.



コスモスなどやさしく吹けど死ねないよ

Kosumosu nado yasashiku fukedo shinenai yo

Cosmos and things gently blow but I can't die



遊廓へ此の道つづく月の照り

Yūkaku e kono michi tuduku tsuki no teri

To a pleasure house this road leads in the moonshine



夏みかん酸っぱしいまさら純潔など

Natsumikan⁶ suppashi imasara junketsu nado

Summer citrus sour now the hell with virginity



黒人兵の本能強し夏銀河

Kokujinhei no honnō tsuyoshi natsu-gkinga

The black soldier's instinct strong; summer Galaxy

6. *Natsumikan*, “summer orange,” (*Citrus natsudaidai*) is a species of citrus that has a striking resemble to grapefruit in appearance and size, but it was generally sour and was thought to be preferred by pregnant women.

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霧五千海里ケリー・クラッケへだたり死す

Kiri gosen kairi Kerii Kurakke hedatari shisu

Fog 5,000 nautical miles Kelly Kracke separated dies





one more dead calm day
I listen to the wind chimes
I smacked with a broom

Poem: Billy Collins

Haiga: Terri L. French

RIDDLE HAIKU

STEPHEN ADDISS

ABSTRACT: With so many hundreds of thousands of haiku being written in Japan and abroad, one way to classify a certain percentage of them is to create a genre or sub-genre called “riddle haiku.” Here, the first section (typically two lines) sets forth what readers can understand as a question, while the ending offers a surprising yet satisfying reply. Riddles have been a significant if seldom-studied form of world literature, usually requiring two different participants. Riddle haiku, however, are unusual in unifying the entire process. Examples can include even single-line haiku; the crucial factors are the (often implied) question and an unexpected but convincing answer.

There are millions of haiku extant. Even considering only those which have been published, the total doubtlessly reaches into the hundreds of thousands. How are they to be classified? In Japan, this is often done by the season, sometimes with a fifth category of New Year's poems. Haiku in English, however, are less often clearly seasonal, leaving the basic issue of categories open. One might consider geographical location, era, or gender of the poet, but although these are helpful, they have the weakness that the information may not be known.

There are some categories that are explicit in the poems themselves, such as whether a season is suggested, whether the poems follow a 5-7-5 syllable count, and whether they are presented in one line or three (or even two or four). Other classifications that are based on the content of the haiku include a three-part division: those about nature, those which contrast nature with human issues, and those completely in the human realm. In Japan, this latter category might be considered *senryū*, but in English-language haiku we usually consider *senryū* as humorous or ironic, so other human-centered haiku may need their own category. An interesting classification method is a two-part division between more narrative poems and those that are firmly based on contrast between two images, called by Jim Kacian "context-and-action haiku" and "haiku of juxtaposition."¹

All of these are useful, but in addition to very broad basic classifications, would it be convenient to have some smaller categories? If so, a modest suggestion that would cover a certain percentage of haiku is a category or sub-category that could be called "riddle haiku." Here, the first two lines or segments set up a kind of question, usually indirect so that it occurs in the reader's mind rather than explicitly in the poem. The final segment of the haiku then functions as an answer, preferably with a surprise that also seems "just right."

1. Kacian, Jim. *How to Haiku*. Winchester, VA: Red Moon Press, 2006.

In the scholarly world, riddles have been important in folklore studies because they contain significant elements of the beliefs and value systems of tribes and groups. Riddles seem to have occurred in almost every culture and time period, from ancient Babylon to the tenth-century *Exeter Book*, from Samson's riddle to the Philistines² to the three dangerous riddles in Puccini's opera *Turandot*, and from Norse mythology to contemporary Africa.³

In present-day America, riddles are often considered child's-play, (Why is six afraid of seven? Because seven ate nine), but they often have had a much more serious function that is being studied by scholars in different areas of expertise.⁴ In one essay, for example, Elli Konfgras Maranda wrote that riddles "always consists of two parts: the riddle image, that is the riddle as posed, and the answer . . . the riddle image is always conceptually a question, be it syntactically interrogative or not."⁵ In another study he added, "riddles are one of the most strictly regular poetic forms . . . [both] the image and the answer . . . are pre-established, coded . . . and the fact that one and the same image may receive many answers does not mean that the answer is arbitrary."⁶

In almost all situations, riddles require two different participants, one to ask the question and the other to answer it. In "riddle haiku," however, the poet takes on both roles, as does, sequentially, the reader.

2. *Judges* 4: 5-18.

3. Akíntúndé Akínyemí, *Orature and Yorùbá Riddles* (Palgrave Macmillan US, 2015).

4. One of the major scholars and compilers of English-language riddles has been Archer Taylor in his books *The Literary Riddle before 1600* (Berkeley, CA: University of California Press, 1948) and *English Riddles from Oral Tradition* (Berkeley: University of California Press, 1951).

5. Elli Konfgras Maranda, "Theory and Practice of Riddle Analysis," *Journal of American Folklore*, Vol. 84, No. 331, 54.

6. Elli Konfgras Maranda, "The Logic of Riddles" in *Structural Analysis of Oral Tradition*, Philadelphia 1971, 8.

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Here is an example by Issa:⁷

tōyama ga medama ni utsuru . . .

distant mountains
reflected in his eyes . . .
???

Does this raise a question? Do we wonder “whose eyes?” Issa’s “answer” comes in his final segment: “*tombo kana*” (a dragonfly).⁸

Two further examples are first by Buson and then by this author, beginning with the opening segments:

utsukushi ya nowaki no ato no . . .

so beautiful
after the late autumn storm . . .

scrupulously
hoisting their burdens . . .

Do these raise questions? What is so beautiful, who are hoisting burdens? Here are the originals:

utsukushi ya nowaki no ato no tōgarashi

so beautiful
after the late autumn storm—
red peppers
—Buson

7. In the *romaji* of these Japanese poems, extra space is given between each of the 5-7-5 segments.

8. Translations are by the author.

scrupulously
 hoisting their burdens—
 fire-ants

In a private correspondence, Lee Gurga has pointed out that a surprise in the final line doesn't necessarily create a riddle haiku. There needs to be an implied question, followed by an answer that is both unexpected and inevitable. Of course, a riddle haiku may be many other things as well, this term does not designate a single-definition poetic form. For example, here is a well-known haiku that can be defined, or at least described, in several ways.

late to the office
 my desk already piled high
 with zucchini
 —Charles Trumbull⁹

There is certainly a surprise in the last line, all the more because the first two suggest something less interesting (like paperwork), and so this final line stays in the memory. As a riddle haiku, the form is 2-1, but Trumbull's poem can also be considered to have a 1-2 structure, with the break (and pause) after the first line. As in many other cases, both readings are possible, depending more on the reader than the poet. Here are several more traditional Japanese examples of riddle haiku, ending with two from modern poets:

yasu-yasu to idete izayō tsuki no kumo (1691)

easily easily
 then seeming to hesitate—
 the moon in the clouds
 —Bashō

9. Quoted in Lee Gurga, *Haiku: A Poet's Guide*. Lincoln IL.: Modern Haiku Press, 2003, 95.

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te no yakko ashi no norimono hana no yama (1810)

without servants
or palanquins—
mountain blossoms
—Issa

koromogae kono hi mo yama to ko yabu kana (1810)

today they too
wear new summer clothes—
the mountain and the little grove
—Issa

utsukushiki tako agerikeri kojiki goya (1820)

beautifully
rising from the beggar's hut—
a kite
—Issa

kagerō ya sobaya ga mae no hashi no yama (1823)

simmering heat—
in front of the soba-noodle shop
a chopstick mountain
—Issa

yuki mo yoi yuki ni narenai kōjō chitai no kemuri

this snow no longer good snow—
factory smoke
—Santōka

kuchi mageshi sore ga akubi ya chō no hiru

twisting its mouth
into a yawn —
butterfly at noon
— Kiyosaki Toshio¹⁰

Gekkō-bosatsu isshi yori kumo tarasu

Moon Bodhisattva —
dropping from one finger
a spider
— Fujii Wataru¹¹

Sometimes the “riddle” aspect of a haiku comes from an unusual use of a word or two, often a verb. This can cause a sense of paradox:

meditation hall
an ant carries away
my concentration
— Stanford M. Forrester¹²

This poem can take us into the world of Zen, the influence of which upon haiku has occasioned some spirited debate. Going to the source, here is a haiga by the major Zen Master Hakuin Ekaku (1685-1768), relating to the happy go-lucky monk and god of good fortune Hotei.¹³

10. Koko Kato, ed., *A Hidden Pond; Anthology of Modern Haiku*. Tokyo: Kadokawa Shoten, 1997, 58. (New translation by the author.)

11. *Ibid.*, 95.

12. Stanford M. Forrester, *the toddler's chant*. Windsor CT: bottle rockets press, 2009, 71.

13. For more on Hakuin and Hotei, see Audrey Yoshiko Seo and Stephen Addiss, *The Sound of One Hand*. Boston and London: Shambhala, 2010, 205-228. The Zen koan is sometimes thought of as a form of riddle.

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There are many other haiku and paintings of this popular subject, but in this case he is shown here only by attributes: a round fan, a staff, and a cloth bag—so where is Hotei himself? The haiku give some clues:

Neta uchi wa kami ka hotoke ka nonobukuro

while sleeping
a Shinto god? A Buddha?
—just a cloth bag

There are several puns here: the name Hotei can mean “cloth bag,” “*neta*” can be either “sleeping” or “lying down,” and “*uchi wa*” as two words is “while” or “during,” but as the single word “*uchiwa*,” it means “round fan.” Also, “*bukuro*” is a cloth bag, while “*nonobukuro*” is baby talk for “Mr. Nono,” a god or Buddha. So the haiku could also be translated:

laying down his fan—
a Shinto god? a Buddha?
Mr. Nono!

As Maranda wrote, “The surprise aspect of riddles is often based on devices such as pun and paradox . . . [as] an objection to a ‘truism,’ a commonplace, commonsense truth generally held to be valid. [They] pierce holes in such truisms, to show [their] one-sidedness and short-sightedness.”¹⁴ To make it more complicated, the “answer” may be closely related to, or even part of, the “question,” making clear that at least in some cases, “the riddle image is a question which contains the answer.”¹⁵

14. Maranda, “The Logic of Riddles,” 14.

15. *Ibid.*, 8.

it's winter now
 people have stopped saying
 it's winter
 —John Stevenson¹⁶

frog eggs
 size of
 frog eyes
 —John Martone¹⁷

Here are three further examples of riddle haiku “questions” in English from well-established poets, with the complete haiku to follow:

day moon
 a fresh tattoo rises . . .

icy rain
 at the bottom of the lake . . .

something
 about this moment . . .

—if you pause here, what would you imagine the final lines to be?

The poets wrote:

day moon
 a fresh tattoo rises
 out of her jeans
 —Ron C Moss¹⁸

16. John Stevenson, *Frogpond* XXXVII.2, 2014, 139.

17. John Martone, *Ksana*. Winchester VA: Red Moon Press, 2009, 84.

18. Ron C Moss, *The Bone Carver*. Ormskirk, Great Britain: Snapshot Press, 2014, 19.

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icy rain
at the bottom of the lake
a door to yesterday
—Fay Aoyagi¹⁹

something
about this moment
barks the dog
—Jim Kacian²⁰

So far, these have all been three-segment haiku, which raises several issues. As noted, most riddle haiku are characterized by a 2-1 structure with two lines that suggest a question, and then a third that serves as an answer. But is it possible that a single-line poem can be a riddle haiku? Here is a haiku by Lee Gurga without the final three words:

between wound and weapon . . .

Just reading this much, what might come next? Is this a form of riddle? Gurga gave it a surprising ending that fits very well:

between wound and weapon the milky way²¹

Furthermore, one of Gurga's most celebrated haiku has the same final line; is it more or less a riddle haiku?

19. Jim Kacian et al., eds., *where the wind turns*. Winchester, VA.: Red Moon Press, 2009, 134.

20. Jim Kacian, *Six Directions: Haiku & Field Notes*. Albuquerque NM: La Alameda Press, 1997, 64.

21. *Modern Haiku* 43.2, 2014.

from house
to barn:
the milky way²²

This certainly suggests a two-line implied question (what happens between the house and the barn?) and then an evocative answer.

It is clear that one feature of riddle haiku is temporal; they often create a pause between what serves as a question and its answer. This is clear in three-line riddle haiku, but Gurga's previous one-line poem also creates a rhythmic counterpoint between its unified structure and an implied pause after the first four words. When people read this haiku, either out loud or just to themselves, they probably pause at that point, and yet the single line form is visually continuous. Instead of a single interpretation, how engrossing the counterpoint can be when two rhythmic possibilities co-exist!

Another single-line haiku, first temporarily pausing after the "riddle:"

vibrating in her breast pocket . . .

What is vibrating? A cell phone? No, the ending is much better than that:

vibrating in her breast pocket the estranged husband
— Ruth Holzer²³

This classification of certain poems as "riddle haiku" brings up many interesting questions that poets may wish to consider. For example, in riddle haiku, is the structure the same when seen as a riddle as when experienced simply as a haiku? This poem by the author breaks into a 2-1 form as a riddle with the shortest possible "answer:"

22. Lee Gurga, *In and Out of Fog*. Foster City, CA: Press Here, 1997.

23. Jim Kacian et al., eds., *evolution*. Winchester VA: Red Moon Press, 2011, 35.

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morning mirror
the stranger becomes —
me

but as a haiku it might be read:

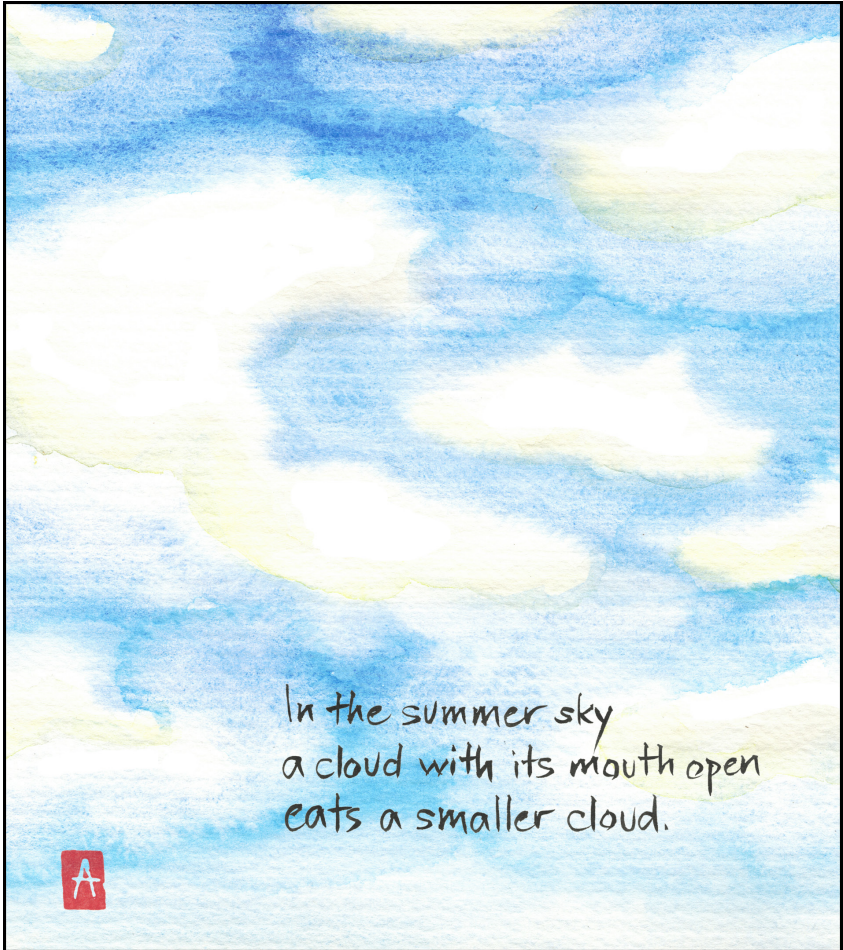
morning mirror—
the stranger becomes
me

This opens up a world of haiku analysis, studying the different readings and meanings in a single poem, that goes well beyond the scope of this essay. Most riddle haiku are more singular in their implied structure, such as a famous Japanese haiku by the early haijin Moritake (1452–1549):

rakka eda ni kaeru to mireba kochō kana

watching the falling blossom
return to its branch —
a butterfly

This poem, both in Japanese and English surely sets up a question, and then offers a charming answer. Our broader question to consider is whether “Riddle Haiku” is a useful sub-category of the millions of poems being composed in more and more countries and languages. If so, what other such sub-categories can be discovered?



In the summer sky
a cloud with its mouth open
eats a smaller cloud.



In the summer sky
a cloud with its mouth open
eats a smaller cloud

Poem: Billy Collins

Haiga: Annette Makino

Mixed Language Haiku

DAVID McMURRAY

ABSTRACT: A haiku composed in English with one line of Japanese by U.S. President Barack Obama is analyzed and contrasted along with other modern day bilingual poems selected from haiku journals and newspapers. With a focus on developments since the latter half of the 20th century, the social motivation for using more than one language in the same poem is discussed as a contemporary literary phenomenon. A final argument is put forward showing that English haiku can be enriched by the inclusion of other languages. It is suggested that this new and creative form of haiku can give shape and meaning to the convergences of peoples, poems, and cultures across sometimes-large cultural and social distances.

Keywords: bilingual poetry, lexical borrowing, code-mixing, sociolinguistics, mixed-language

U.S. President Barack Obama declared on April 28, 2015, “I am sure that I am the first President ever to recite a haiku at a state dinner.” Poets have composed haiku about presidents, and former U.S. President Clinton not only quoted a haiku by Matsuo Bashō to Emperor Akihito at a state dinner at the White House but also added the final 2 lines of a *tanka* for past Prime Minister Obuchi at a state dinner at the Akasaka Palace. The European Union Council President Herman Van Rompuy regularly exchanged haiku greetings at summit meetings in Tokyo and Brussels.

To recite a poem means to repeat a piece of poetry before an audience, as for entertainment. Behind the stagecraft, however, there was much statecraft. Although Obama introduced his haiku in understated fashion, as appropriate in such a setting, the usual protocol for presidential toasts includes a lot of prior work and editing by White House staff and state department officials. In his toast to Japanese Prime Minister Shinzo Abe from a lectern adorned with a gold colored eagle with a backdrop of fresh pink roses, cherry blossoms and orchids at the East Room of the White House in Washington, DC the incumbent 44th President of the United States said: “today I’m going to attempt a haiku” and uttered,

Spring green in friendship
United States and Japan
Nagoyaka ni

Many language teachers have had the experience of coming across a short poem that can jolt students with its powerful imagery or triggers a tiny shock of self-recognition. It may not teach a targeted grammar form nor might its vocabulary be particularly useful for our students. We may enjoy simply reading the poem aloud to our students so that they can experience its spark, claims Gillian Lazar (15). On the other hand, the purpose of this study is to study a literary text in a more detailed way to become sensitive to its linguistic patterns and to incorporate a literary-based approach.

Conducting a multi-disciplined analysis is the intended purpose of this study on the president's poem that was immediately and widely reported by the Associated Press. By autumn the haiku received mention by Deborah P. Kolodji at a Haiku North America poetry conference, but this article is the first to subject the haiku to linguistic and literary analyses.

The specific research problem at hand is to decide whether lexical borrowing and code-switching are a liability for or a benefit to haiku poetry. This study considers the use of diction that Barack Obama used as a literary device in an international haiku, his choice of Japanese words to embed in that representative English poem, and the style of expression employed in that work of literature. An argument is put forward to test the hypothesis that English haiku can be enriched by the inclusion of other languages. It is suggested that this new form of haiku can give shape and meaning to the convergences of peoples, poems, and cultures across sometimes-large cultural and social distances.

The loanwords *Nagoyaka* and *ni* were borrowed from Japanese and incorporated into the recipient English language haiku. A loanword is distinguishable from a calque, which is a word or phrase whose meaning is adopted from another language by translation into existing words. The president later followed his haiku by explaining the phrase *Nagoyaka ni* "which means harmonious feeling." It could also be translated as friendly atmosphere. So, the final line could have been considered as a calque if the haiku had been rendered as: "Spring green in friendship / United States and Japan / Harmony feeling."

Because the loanword was used along with the grammar particle *ni* to make up a phrase that was embedded in a discrete segment of a stream of speech it became an example of mixed language. Written texts and poems that use a mixture of languages that are otherwise used in the same context are identified as macaronic. The term can have derogatory overtones, and is usually reserved for works where

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the mixing of languages has a humorous intent. It is a matter of debate whether the term can be applied to mixed-language literature of a more serious nature and purpose. When Hans Henrick Hock and Brian Joseph claimed “languages . . . do not exist in a vacuum,” they meant that there is always linguistic contact between groups (241). The contact influences what loanwords are integrated into the lexicon and which certain words are chosen over others. References to code-mixing are less popular among researchers compared to the linguistic study of code-switching. It seems that the continuum from borrowing to code-switching is a much more complicated issue than the perceived distinction between code-switching and code-mixing.

Code-switching, the use of two languages in the context of a single conversation, is a common sociolinguistic phenomenon and accepted as normal by bilingual communities. Code-switching is found wherever bilingual speakers talk to each other. Code-switching is distinct from other language contact phenomena, such as borrowing. Borrowing affects the lexicon, the words that make up a language, while code-switching takes place in individual utterances. An utterance is any speech sequence consisting of one or more words that are preceded and followed by silence. For example, a dinner toast, or the reciting of a haiku could be considered as an utterance.

The words *Nagoyaka* and *ni* and perhaps the president’s use of the word “*kanpai*” at the end of his toast are not yet loanwords commonly recognized by people outside the language communities with connections to Japan. These words may later become established as permanent loanwords in the way that sushi, kimono, and haiku have, however according to Carol Myers-Scotton, it may be better to consider borrowing, code-mixing and code-switching as part of a continuum.

Code-mixing involves the use of a scattering of words from a different language. With the spread of English as a global language, just about everyone who speaks can perform code-mixing depending on the situation and setting.

Diplomacy is an instrument by which a state attempts to achieve its aims, in relation to those of others, through tactful dialogue. And haiku has been employed by ambassadors, prime ministers and presidents as a literary instrument to help foster good relations between the governments of different countries.

Haiku have been read at official summit meetings. Herman van Rompuy, the European Council President from December 1, 2009 to November 30, 2014, read his own haiku to conclude his preliminary remarks at an EU-Japan Summit on April 28, 2011 in Brussels according to Valentina Pop. The summit took place after the Great East Japan Earthquake.

The three disasters
 Storms turn into a soft wind
 A new humane wind

Haiku have been read at formal state dinners according to Donnie Radcliffe and Roxanne Roberts. A state dinner or state lunch is a dinner or banquet paid by a government and hosted by a head of state in an official residence in order to renew and celebrate diplomatic ties between the host country and the country of a foreign head of state. It is an opportunity to showcase the strength of the two countries' and represents the highest diplomatic honour in the United States.

In Japan, poetry has long been enjoyed and shared by heads of state during significant events. *Waka* continues to be read aloud in 5-7-5-7-7 meter to celebrate New Year's in the Imperial Palace. The Imperial Household Agency of Japan reported that Emperor Akihito expressed how he felt when visiting the Republic of Palau in 2016 to offer flowers and pay respects to those who lost their lives there during World War II:

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*Tataikai ni Amata no hito no Useshi to-u Shima midori nite Umi
ni yokotau*

In fierce battles there
Countless persons lost their lives
I now see the isle
Across and beyond the sea
Lying so green and serene.

In a toast by former US President Jimmy Carter at a state dinner in 1979 at the Bright Abundance Hall of the Imperial Palace in Tokyo on June 25, 1979 he diplomatically began by quoting a *waka* by Emperor Akihito, and concluded by focusing on the concept of harmony and friendship.

“Drawing upon the strength and the flow of history uniting our two nations, we shall together reach the goal that Your Majesty set in a poem you wrote for the new year nearly 40 years ago, and you said then:

We pray for the time to come
When East, West and all
Making friends with one another
Will share in a prosperous future.

Your Majesty, with this goal in mind, I offer a toast to the health and wellbeing of Your Imperial Majesty, your family, the great people of Japan, and the harmony and friendship which binds us all together.”

On June 4, 2014 the EU Council President Herman Van Rompuy welcomed Prime Minister Shinzo Abe by quoting a haiku poem originally read in Kamakura by Yamaguchi Sodo, an Edo-era haiku poet who had befriended Matsuo Bashō:

Me ni wa aoba yama hototogisu hatsugatsuo

Full greens flood your sight,
Then little mountain cuckoos,
First fresh bonito

This poem was a good selection for a dinner as it implies the green leaves please the eyes, the birdsong thrills the ears, and the freshest first fish of the season delights the palate. Herman Van Rompuy said that Shinzo Abe made the visit to Brussels in a good season, and that it was a good occasion for Japan and the EU to have bilateral meetings. In response, Abe expressed his gratitude for the pleasant time he had in the dinner meeting hosted by Mr. and Mrs. Van Rompuy at Chateau of Val-Duchesse in his previous visit to Brussels, when they had exchanged haiku for the first time. On November 19, 2013 in Tokyo against the backdrop of the Ukraine crisis and complex negotiations on a free-trade agreement with Tokyo, a study by Yurie Nagura recorded that the EU president had greeted the Japanese Prime Minister with these words:

Once come May
spring ushers in life everywhere.
Laughing blossoms

Shinzo Abe then responded in kind through a Japanese interpreter, referring to the dinner hosted by Herman Van Rompuy at an ancient chateau:

Lovely spring evening,
how deeply do I appreciate
hospitality at an old castle

Haiku are words of greeting. Patricia Donegan and Yoshie Ishibashi claimed “haiku were traditionally meant to be a greeting or dialogue

with the world and nature, in Chiyo-ni's time, the greeting aspect of haiku was highly revered" and suggested, "The spirit of *aisatsu* on the whole has been lost to the modern world, with poets writing more objective, individualistic, art haiku, which is more of a monologue than an engaged dialogue with the world" (70).

Seven relevant findings and discoveries concerning the president's haiku have been made during the course of this research study. First, it is suggested that the application of code-switching in the haiku functioned to foreground Japanese culture. Strikingly, this mixed-language haiku contains vocabulary borrowed from the Japanese language meaning a "harmonious feeling." One third of the poem is in a language other than English, an indication that it successfully integrated two languages. The president's marked choice—to call attention to the Japanese trait of harmonious feeling by using the Japanese phrase resembles the function of foregrounding. Foregrounding is the use of a poetic device in such a way that this use itself distracts attention and is perceived as uncommon, such as a live poetic metaphor.

Aware that haiku in English does not need to be structured with 5-7-5 syllables, nonetheless Obama diplomatically chose to share the 17-syllable form as well as the foreign language, the season word, and arrange them on 3 lines to not only welcome but to accord with his guest's expectations. The 3rd line could very have been rendered completely in English as "harmony feeling" to still maintain 5-7-5 syllables, but a mixed-language haiku was offered instead.

The reference to spring green is an accepted season word, a *kigo* in Japan. The final line in the aforementioned *waka* uses the adverb form: "Lying so green and serene." The color can also create synesthesia, rhetoric that describes one sensory impression in terms of a different sense, for example "green friendship." The diplomatic color green helped to advance the green agenda of Obama and Abe as leaders in green manufacturing and sustainable energy development

that is a common goal. Synesthesia technique using green has often been used. In “Pop” a previously published poem by Obama, his grandfather colored him as being green, meaning inexperienced. Obama had likely been inspired by reading the Beat poets and writers like Gary Snyder.

Sitting in his seat, a seat broad and broken
 In, sprinkled with ashes
 Pop switches channels, takes another
 Shot of Seagrams, neat, and asks
 What to do with me, a green young man

In Japan this haiku has been praised and republished in various media but at a Haiku North America conference held in 2015, Deborah Kolodji spoke on “Understanding the Larger Pond: Haiku in the Mainstream Poetry Community,” noting in her abstract, “Haiku has been appearing more frequently in the mainstream, from President Obama’s ‘haiku’ ” (her emphasis with single quotation marks served to qualify his haiku as not being a real haiku according to the standards of the attendees perhaps) and she raised a doubt in the mind with the queries, “How is haiku perceived outside of the haiku community? What can we do to change it?”

A master at oratory, the president’s haiku was well received by the audience. These findings [shown in square brackets] were made by observing a video of the president’s delivery filmed by Emily Heil and Helena Andrews-Dyer.

“Spring” [*one syllable word stressed loudly, then paused. A short but definite pause used for effect within a line of poetry.*] “green in friendship” [*said while smiling*] “United States and Japan” [*moving head side to side to see audience*] “Nagoyaka ni” [*pronounced Nagoya then stressed fourth and fifth syllables loudly with a practiced elite closure by consciously pronouncing borrowed items as closely to the originals as possible.*]. . . which

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means, “harmonious feeling.” [*softly added*] That’s certainly how I feel. I am sure that I’m the first President ever to recite a haiku. [*Laughter*] Basho has nothing to worry about. With that, let me propose a toast, with some *sake*. Be careful, people. [*Laughter*] To our guests, Prime Minister Abe and Mrs. Abe, to the friendship between our two peoples, and to our magnificent alliance. It does so much not just for our two countries, but for peace and prosperity in the world. May it endure for all seasons and all time. Cheers! *Kanpai!*”

He effectively integrated two languages to convey a message. The president clearly enjoyed sharing the haiku and the Japanese words with his audience. Obama’s goal in reciting a haiku was to express gratitude toward Abe by sharing a part of Japanese culture with the American people.

The haiku is an example of core borrowing. Some topics might seem more appropriate to one language than another, which is perhaps why Obama may have retained the Japanese phrase for harmonious feeling intact. The feeling of harmony is a virtuous trait in Japanese culture.

Obama’s welcoming speech in English that ended in a toast containing Japanese words was more than word borrowing, it could be classified as code-switching in literature where a monolingual text was embedded with a few words thrown in for cultural flavor and meaning. It does not presuppose bilingualism, although biculturalism is clearly assumed. The use of Japanese encouraged listeners to situate themselves in the frame of the poem, and to bring them closer together.

The principal languages that have been embedded in the textual matrix of English poetry are French, German, Greek and Latin. Examples of modern day mixed-language haiku, code-switching and haiku composed with loanwords published in journals and newspapers such as the *Asahi Shimbun* include the following recently shared works such as Gexter Ocampo Lacambra’s juxtaposition of a line derived from Greek.

Flags and anthems
bronze, silver and gold
podium versus stadium

On the first line of the next haiku by Azim Khan he wishes the Japanese Olympians a good morning from Peshawar in Pakistan.

Ohayo gozaimasu . . .
the rising sun at
the Olympic Village

An American writer, Karen O’Leary composed a bilingual haiku using the Latin word in the Olympic motto that means faster. Other haiku contained in her on-line journal *Whispers* continue borrowing Latin words such as *altius* and *fortius* from the motto.

Olympic torch
flame transfers from hand
to hand . . . *citius*

An Indian composer, Angelee Deodhar often embeds one line of Hindi into her haiku, in the following example the noun used to celebrate a Hindu festival in honor of the elephant-headed god, Ganesha.

Ganesh Chaturthi —
the immersed idol re-surfaces
amidst sand and debris

The diplomatic and social motivations for code-switching poetry, that is, Obama’s use of English and Japanese languages in the same poem includes: in-group solidarity, discussion of Japanese concepts, respect for Japanese culture and people, richer schema activation, habit, efficiency, comic effect, realism and dramatic effect, framing, and emphasis.

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The juxtaposition of both the English and Japanese languages within the poetry is not only an example of linguistic code-switching, it is also a dualistic use of language that results in the dialectic separation of culture and knowledge and the creation of a dialogue between the American and Japanese cultures. Through code-switching, the author asked his audience to participate in a cultural exchange. In the pink-lit, cherry blossom-bedecked East Room, Obama waxed lyrical about his childhood in Hawaii where “Japanese culture was woven into my upbringing.” And he asked his audience to join him in understanding Japanese culture. This meant that, in order for a more thorough understanding of his poetry, one must enter into this dialogue with some awareness of the two cultures; otherwise the works become dialectic in the sense that the reader is left on the outside of one culture, namely the Japanese culture, without the knowledge that enables participation. Because the author wanted to tell a story about the relationship between the peoples of Japan and the United States, code-switching was a natural and authentic way to establish a setting.

Borrowing and code-switching are phenomena at either end of a continuum. An established loan-word is a historically transmitted word that has been integrated into English, while code-switching is a more or less spontaneous, bounded switch from a line of English to a line of Japanese that affected all levels of the poetic structure simultaneously.

The third line of the president’s haiku allows us to draw a distinction between *cultural borrowings* and *core borrowings*. Sometimes the translation is near impossible when a certain concept doesn’t exist in the other language. One language may convey an idea better. Code-switching means going back and forth between two languages depending on which one best expresses what the poet is trying to say. Literary translators have two options when translating poetry. They can either translate the work for accuracy, thus losing much of the beauty of the language (the “poetry”), or they can translate the poem

for beauty, thus losing much of the accuracy. This is why so many translations of Basho exist.

A cultural borrowing is a lexical item that is new to the recipient language culture, for example the words: *kimono*, *sushi*, *sake*, *washoku*, *haiku*, *tanka*, and *waka*. But *nagoyaka ni* translated as a harmonious feeling or friendly atmosphere is an example of a core borrowing, its lexical form has viable equivalents in the American English language, and hence, do not really meet any lexical need in the base language. It is only this type of borrowing which Carol Myers-Scotton and William Ury considered to be part of a continuum involving lone other-language items in code-switching.

Moreover, the haiku seems to reveal a case where the language of the core borrowed item has a higher symbolic value when describing the concept of harmony to that of American English (that values individualism), the social prestige associated with the Japanese language motivates the non-integration (e.g., phonological) of any type of borrowed item.

In conclusion, *katakana* forms of English words have increasingly appeared in Japanese haiku since the time of Masaoka Shiki. But the use of the Japanese language by the 2009 Nobel Peace Prize laureate and Harvard Law School educated presidential poet who speaks English and basic Indonesian, having learned the language during his four childhood years in Jakarta, in his haiku could represent a new path for modern English haiku to experiment with. Whether it's a sixteen-line rap verse, fourteen-line sonnet, six-line stanza of a sestina, or the tercet of a blues poem or haiku, each poet has to figure how to find and employ the weapons that offer each poem its truest voice.

In the deepest sense, a haiku is a greeting to the world. Therefore, *aisatsu* and its gift of spontaneity should not disappear from the practice of composing modern haiku. In this global age of increased human mobility and cross-cultural contact, code-switching is

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one of poetry's most visible and audible ways of giving shape and meaning to the convergences of peoples, texts, and cultures across sometimes-large cultural and social distances. Since haiku is a genre of communication that diverse peoples can understand and welcome each other even through haiku that mix languages, perhaps international haiku could be useful for building world peace.

Poets intercept, reshape, and torque language and in doing so can bring new multilingual forms into the world, therefore, since haiku are now published in 56 languages, with some flexibility in thinking by language mavens who abhor borrowing terms, perhaps international haikuists can begin exploring how to embed words from other languages.

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Slicing strawberries
this morning, I'm suddenly
slicing strawberries!

-Billy Collins



Slicing strawberries
this morning — I'm suddenly
slicing strawberries!

Poem: Billy Collins

Haiga: Ron C Moss

THE SOUND OF WATER:

An Acoustic Ecology of Haiku

IAN MARSHALL

Ever since Bashō found inspiration by his froggy old pond, haiku poets have turned to water as subject matter. Haiku turns out to be an excellent resource for both capturing via attentive description the “soundscapes” of water (from rainfall to stream and river to sea) and cultivating the art of clear hearing, or what R. Murray Schafer in his classic book *The Soundscape: The Tuning of the World* calls “clairaudience.” Haiku focused on water also anticipate new directions in acoustic ecology, focusing on the sound of water in ecological context, giving us the sound not just of water in isolation but water interacting with rock and plants, or mingling with birdsong.

If there is magic on this planet, it is contained in water.

—Loren Eisely, “The Flow of the River”

Meditation and water are wedded forever.

—Herman Melville, *Moby-Dick*

If there is one haiku that is most commonly pointed to as the most influential of all time, it is undoubtedly this one by Bashō:

old pond
a frog jumps into
the sound of water (qtd. in Reichhold 59)

As the story goes, this haiku was central to the art of haiku—and to Bashō’s own poetic development—because it was the one where he realized that haiku could and should be about ordinary things in nature described in simple, unostentatious language. But it is also one where the focus on the present moment carries a bit of freight from literary tradition, in this case the many poems in the renga tradition about the sound of frogs, mainly in reference to their croaking or singing (depending on the listener’s level of appreciation for the frogs’ vocalization). Readers have found much to admire about the poem in the more than three centuries that have passed since Bashō wrote this poem. For example, in the translation by Jane Reichhold that I’ve cited here, there is the interesting ambiguity of that second line. Does it go with line three, so the frog is jumping into the sound of water? (Which of course raises other interesting ambiguities, like the question of how a frog or anything else can jump into a sound.) Or does it go with line one, so that the reference, via inverted syntax, is to an old pond [that] a frog jumps into—followed, then, by the sound of water?

For the purpose of inquiry into the soundscapes of haiku, Bashō's "sound of water" haiku offers some new points of interest. It's a poem about the geophony—not sounds made by people, which would be the anthropophony; or sounds made by other living things, the biophony; but sounds made by the nonliving part of the world, like winds, waters, avalanches, thunder—the way the geography of the world itself makes sound.¹ But that sound of water owes something of course to the frog as well as the water. It's the sound of interaction—and this is pretty typical of haiku. It's also typical of haiku in the way the anthropophony is left out of the soundscape. While there are notable exceptions, in general haiku seems to attempt an erasure of the anthropophony, trying to hear the rest of the world on its own terms and in its own voice. When the anthropophony is present, it is often critiqued, as in this famous example by Robert Spiess:

The chainsaw stops;
deeper in the winter woods
a chickadee calls (qtd. in van den Heuvel 202)

It is only when the anthropophony quiets (temporarily) that we can hear the chickadee—and in that hearing is something "deeper" than we are usually able to hear.

Curious about the soundscapes of haiku, especially haiku focused on the natural world, I conducted a bit of an experiment, scanning the pages of a recent anthology of nature-oriented haiku, Allan Burns's *Where the River Goes: The Nature Tradition in English-Language Haiku*, published in 2013. Burns's focus is on what George Swede had called "type one" haiku with no explicit reference to people or their artifacts, though Burns is careful to point out that even

1. The terms "biophony," "geophony," and "anthropophony" to describe the sources of sounds in a soundscape come from Bernie Krause's "Anatomy of the Soundscape." Krause also makes extensive use of these concepts in his excellent book *The Great Animal Orchestra*.

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type one haiku “do not exclude humanity” since of course in every haiku there is still a human observer offering a human perspective on the natural world (10-11). (Swede’s second “content category” is haiku that explicitly reference both the human realm and the natural world, and “type three” haiku are “human-oriented” with “no [explicit] reference to the natural world.”)² Tabulating the results of my inquiry, I found poems about the biophony, mostly birds (78), but also insects (9), mammals (6), frogs (3), and a falling leaf (1). For sounds of the geophony, there were poems about wind (3), rain (9), thunder (7), echoes (2), an earthquake (1), and one “sound of the sun” (1; more on this one later) — and a lot about the sound of water. In addition to the references to the sounds of rain and thunder, there

2. My claim about haiku’s tendency to erase anthropophonic sound applies to the haiku collected in Burns’s anthology, but keep in mind that Burns is explicitly anthologizing “nature-oriented” haiku, so the erasure of the anthropophony is not surprising. Since my interest is in haiku writers’ attempts to listen to the natural world, Burns’s nature-oriented collection lends itself well to my purposes. In haiku that are specifically about the interrelationship of people with the natural world — the second of Swede’s breakdown of the three “content categories” for haiku — it is possible that we may see something different. But I would guess, based on the Spiess haiku discussed in my second paragraph, that even when the anthropophony is heard in haiku that include the human realm, it is heard as interference with the biophony and geophony. That is clearly a ripe subject for further inquiry. Swede points out that haiku blending the human and the natural realms, and highlighting human interaction with nature, account for about sixty percent of all haiku, while those focusing on the exclusively human or natural realms account for about twenty percent each. Burns updates those figures based on a recent survey to suggest that, in a sign of the times, the prevalence of human-oriented haiku in the most prestigious haiku journals has risen to thirty percent while nature-oriented haiku are down to thirteen percent. While drawing on that thirteen percent necessarily limits the sample size, you can see that there is no dearth of examples of haiku about the sound of water, and it is perhaps most useful to see (or hear) what the haiku poets who focus most intently on the natural world as their subject have to say about the sound of water.

were streams, rivers, and brooks (7), waves and surf (6), water over a dam (1), waterfalls and cascades (2), the sounds of animals splashing in water (2), the sound of water lapping at the edge of a pond (2), and the sound of dew falling off pines (1). If you are keeping score at home, that's a total of nine water haiku devoted to the biophony and forty-four for the geophony. Not surprisingly, there are also quite a few haiku about hearing the sounds of silence (20) and about being extraordinarily attentive to small sounds (2).

What are we to conclude from all this? The obvious point is that haiku poets are pretty good listeners, and that haiku is a good way to cultivate good listening habits. These traits in fact constitute the takeaway message of the book that initiated the whole field of soundscape studies, which itself gave birth to the field of sound studies and acoustic ecology, R. Murray Schafer's *The Soundscape: The Tuning of the World*. Schafer calls for us to turn an ear (and our attention) to "the relationship between man and the sounds of his environment," and to wonder "what happens when those sounds change" or when we no longer "listen carefully" (3-4). Haiku poets, it would seem, have sought out the sound spaces where the anthropophony has not drowned out what the rest of the world has to say. Haiku poets have listened to the voices of the planet itself and the living things we share that planet with. That is completely in keeping with the long-held sense that haiku relies on imagery, on concrete diction (language that represents what we can see, hear, taste, touch, smell), and on attention to small, often unnoticed things.

As I say, none of that is all that surprising. But what makes the soundscapes of haiku especially rich—and I suggest inherently ecological—is the way in which individual sounds of biophony and geophony are seen, or heard, almost always, in terms of relationship with something else. The sounds do not exist in isolation, but in conjunction with something else. This is in large part an effect of haiku's frequent structural use of cutting and juxtaposition, placing images in resonance with one another. In this sense, haiku serve to

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illustrate not only the sonic principles espoused by Schafer but the direction that acoustic ecology has gone in just the last decade, where the aural focus has shifted from individual sound to the assemblage of sounds in an ecosystem. Bernie Krause refers to the biophonic soundscape of an ecosystem as “the great animal orchestra,” with each creature vocalizing in its own sound register, occupying its own acoustic niche. Together the effect (in an intact ecosystem, at least) is symphonic, with different creatures vocalizing high, low, and midrange notes; as the Bill Staines song has it, “all God’s critters got a place in the choir; / Some sing low and some sing higher.” So haiku that feature sound often give us juxtapositions of sounds, with different elements of the geophony placed in strategic resonance with one another or with the sounds of living things. But at times the soundscape of haiku can achieve effects that cannot be captured in a sonograph. The sounds featured in haiku exist in interrelationship not only with other sounds, in a kind of dialogic effect, but also in context of a visual scene, or in a way that suggests the presence of a perceiver as well as thing perceived.

Given my list above, you can see that there are far too many examples to draw from, so by way of illustration let me focus, in the spirit of Bashō, on contemporary haiku dealing with the sound of water. After all, as Schafer says, water “is the fundamental of the original soundscape”—because life began in the ocean and our individual lives began in the “watery womb of our mothers”—and it is “the sound which above all others gives us the most delight in its myriad transfigurations” (15-16).

I’ll begin at the source—the ocean, specifically the sounds of waves and surf. Just as in Bashō’s “the sound of water” haiku, some haiku blend the sounds of water with the acoustic presence of the creatures that live by water and depend on it, as in these haiku by O. Mabson Southard:

One breaker crashes . . .
 As the next draws up, a lull
 and sandpiper cries
 — O. Mabson Southard (82)³

Over the tide pool
 another wave's high flung spray—
 and a tattler's cry
 — Southard (84)

In the first, the sandpiper's piping fills the silent space between waves, while in the second the tattler's call (the tattler is a wading bird) seems to accompany the crash of the wave. Either way, we get a sense of the littoral zone (where water meets land) as habitat, where geophony meets biophony. Schafer says the sounds of water arriving on land seem inherently "biological" to us, as "the waves rhyme with the patterns of heart and lung and the tides with night and day" (16). The chaos and disorder of the open sea is replaced by the "rhythmic order" of the waves. At the same time the littoral zone is also an area of "tension" between the "brute power" of the sea and the "safety and comfort" associated with land—a tension "made audible in the crashing of the breakers" (170-71). Both these poems evoke that dramatic tension in the shared energy of the birds' cries and the crashing waves.

There is also the implied presence of life interacting with "the sound of water" in this one by Ruth Yarrow:

tropical night surf
 each crash and hiss
 phosphoresces
 — Yarrow (177)

3. Unless otherwise noted, quoted haiku are from Burns's anthology *Where the River Goes*.

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There is contrast of course in the light of the phosphorescent waves with the dark night, and notice that there is synesthesia in the way the light of the phosphorescent waves seems to make visual the sound of the waves—an effect reinforced by the alliterative “s” sounds throughout the poem (in “surf,” “hiss,” “phosphorescent”). But also implied by the light is another life form: the bioluminescent plankton making the light, in a chemical reaction triggered by a disturbance in the water, in this case the waves. As we see in many haiku, in the close observation there is a great deal of reliable biology, as bioluminescent plankton are in fact typically found in tropical waters. More generally, the haiku expresses a sense of wonder at the marvelous and ongoing variety of life (Wow, life that lights up—what a world!) that we might be especially conscious of in the rich biodiversity of tropical environments.

It is this focus on the interaction of the sound of water with the living things that are associated with the sounds’ liquid source that makes me think that the soundscapes of haiku are especially helpful in highlighting the ecological dimension of many (or most?) haiku. For haiku that are full of the sound of water are also full of life. Here are several that focus on botanical life associated with the sound of water in rivers and streams:

lost at last
among old growth cedars
the sound of the river
—Christopher Herold (254)

a brook
growing louder
wild violets
—paul m. (295)

honeysuckle
 where you first hear
 the river
 —Burnell Lippy (349)

The biology may seem a bit off in these, since cedars, violets, and honeysuckle are not particularly water-loving plants, nor are they necessarily partial to the sort of shade you might find by a stream. But notice that all three poems speak about the moment when you might begin to hear the sound of river or brook—it's not right at streamside, but farther up the ridge or out in the woods, perhaps, in the drier and potentially more sunlit soils. In a couple of these, the juxtapositions of sensory experience hint at synaesthesia, as we may associate the louder sounds of the brook with the loud colors of the violets in Paul M's haiku, or the aural perception of the river might be accompanied by the scent of honeysuckle in Burnell Lippy's haiku. It is these sorts of juxtapositions in haiku that remind us that nothing in nature is found in isolation—species appear in a geographical context, and the sounds and scents and sights of life and geography are frequently intermingled.

In haiku the sounds of water are more often described in interaction not with plants but with the animals as dependent on water as the plants are. As in Bashō's famous "old pond" haiku, often the sound of water is actually created by the interaction of water and creature:

October aspen
 in the golden pond
 splash of a trout
 —Elizabeth Searle Lamb (154)

The tree, the pond, the leap of a trout, the turn of the seasons—this is a golden moment by the "golden pond."

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In a modern reworking of Bashō's "old pond," Marlene Mountain draws several contrasts—including the sound Bashō refers to falling into silence—as a way of commenting on environmental degradation:

old pond a frog rises belly up (161)

Where Bashō heard sound, now there is an absence of sound; and where there was life, now there is death. Mountain almost seems to anticipate the concern about amphibian die-offs that has accelerated in recent years, the result of a bacterial chytrid fungus that has spread through the introduction of non-native species to new environments (Kolbert 4-22).

The sound that haijin appear to be most fascinated by (judging by its prevalence in Burns's nature haiku anthology) is birdsong, and it is not surprising that very often it appears as part of a duet with the sound of water. As in this one by Ruth Yarrow:

cliff cataract
braiding water, breeze and sun
winter wren's song (177)

The wren's song here seems more than simply accompaniment for the sound of the waterfall; rather, it seems analogous to it, itself a means of weaving together all the elements of the scene—a connection reinforced by the alliterative "w" and "r" sounds in "water" and "winter wren." A similar reinforcement by sound appears in the internal rhyme of "song" and "pond" in this one by Lorin Ford:

clear water—
a magpie's song drops
into the pond (368)

This is a much quieter scene than that of Yarrow's "cliff cataract," as the magpie's song seems almost like a single raindrop plunking into the pond to resonate in audible (if not visible) ripples.

The use of poetic sound devices to link sounds of water and birds is also readily apparent in this one by Ferris Gilli:

lapping
at the path's end
murmur of moorhens (327)

There is assonance in the "a" sounds of "lapping" and "path," consonance in "murmur" and "moor," and a subtle rhyme in "end" and "hens." And of course what we typically expect to see lapping at the bank of a pond is water, not moorhens—but here the water and the bird seem to speak the same language.

At times the affiliation of water and bird sound stresses not the bird's call but its other ways of making sound in the course of its interactions with water. What Bashō did with his jumping frog, Jack Barry does with diving bird:

before I can turn
kingfisher
far from its splash (319)

Note that Barry attributes the splash to the efforts of the kingfisher whereas Bashō speaks only of the "sound of water." But perhaps that is because when Bashō looks to the pond, there is no frog to be seen—only one implied by the remaining sound. For Barry too the sound is what calls his attention to the water, but from a creature so fast that by the time the human observer turns to see, the bird has already lifted itself from water to the fluidity of air, perhaps with prey in beak.

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All these water/creature interactions involving the sound of water reinforce the idea that no creature exists in isolation. Each is part of an ecosystem, and a place, and of course in any ecosystem water is going to be an essential element for any living thing. Often the sound of water functions as what R. Murray Schafer calls a “keynote” sound, “the anchor or fundamental tone” of a soundscape that is typically “created by its geography and climate.” Schafer lists water as one of the sources of keynote sounds, and he points out that such sounds “may not always be heard consciously” even though they are “ubiquitously there” and influencing us (9). That process of trying to hear something which is always there but which may not enter our consciousness is the subject of this well-known haiku by Wally Swist:

walking into and out of
the sound
of the brook (206)

Swist is calling our attention to the act of perception, and in doing so he notes the way water sounds can shift from background noise that we don’t notice to what Schafer (borrowing from the psychological terms referring to visual perception) calls a “signal,” or a foregrounded sound that we listen to consciously (10). A signal, then, is “figure,” the subject of conscious listening, and background sound, as is often the case with a keynote sound, is “ground.” What Swist’s poem suggests is that water, as a keynote sound, is capable of shifting from figure to ground. It is also worth pointing out that his is the only “sound of water” poem in the Burns anthology that mentions a human presence—the person who walks into and out of the sound of the brook. (By the way it is also possible that the poem is not so much about the act of perception, of hearing and not hearing what there is to be heard, but about following a trail that swings away from and then back close to the brook.) Perhaps this conscious erasure of human presence in most of these poems is a way of suggesting that it

is only when we leave the human community and its hubbub behind that we are able to attend to the sounds of water.

There are of course plenty of geophonic haiku that do not necessarily suggest the interactions of living things with water. These often speak to the power and energy of water, as in Marlene Mountain's "water falls all over itself over the falls" (161). While the poem does not overtly invoke sound, the one-line form suggests the rush and gush of threads of water merging in a cascade—or separating out again into thin lines of falling water. Ron Moss captures the sound of fast-moving water with a bit of synaesthesia:

wild river
over and over
the sound of white (363)

The repeated "over" might take on double meaning there, suggesting not just that the sound is relentless but that it is the result of water rushing over itself—as well as "over the sound of white," just as Bashō's frog jumps into the sound of water. The sound is powerful, but describing it as a "white" sound (because of course it is the whitewater of a rapid) might also remind us of the association of the color white with purity. Schafer notes that streams, rivers, and waterfalls (as well as the sea) "all share a rich symbolism. They speak of cleansing, of purification, of refreshment and renewal" (170). There is something elemental, and powerful, and pure, in the sound of that "wild river."

Several of the water haiku in the Burns anthology focus on the power of water to shape even rock, like this one by Burns himself:

tones of the gorge
the river cutting
deeper into time (376)

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This is the geological sublime, evoking our awe not just at the power of water to carve canyons out of rock but also at the vast expanse of time required for that to happen. Time is also evoked by the slower moving water in this one by Anita Virgil:

trickling
over the dam—
summer's end (130)

Here the time frame is measured not in eons but by the turn of the seasons. But what's notable in all of these is the fact that, just as in the haiku that associated living things with streams and ocean, the water is never seen in isolation. It is always in context. If not placed in conjunction with a living thing, then it is placed in the context of rock and the changes water undergoes—or enacts—over time.

Burnell Lippy offers us a quieter contemplation of the interactions of rock and water:

late-rising moon
each rock in the stream
has its own sound (347)

Lippy's haiku echoes Schafer's observation that "a mountain stream is a chord of many notes" (18). The presence of the moon might provide another sort of echo, a visual echo, perhaps, with its roundness suggesting that "each rock in the stream" has also been rounded off by the force of the water's flow.

We started with the ocean, then moved to streams and rivers that run to the sea—now let's shift to the source of the waters of both: rainfall. This haiku by Elizabeth Searle Lamb perhaps reminds us of the connection between the two in the effective repetition that speaks to the association of rain and sea:

the sound
 of rain on the sound
 of waves (152)

Lamb calls attention to the way the sounds of rain and waves can be discerned separately, and that's part of the magic of water—the same element making such different sounds in a different context and given different elements (water, shore) to interact with. Schafer too speaks of the variety in the sound of water, pointing out that raindrops tinkle at different pitches and that “the rhythms of the sea are many . . . for the water changes pitch and timbre faster than the ear's resolving power to catch its changes” (16).

As we have seen with the sounds of both sea and rivers, haiku invoking the sound of rain similarly at times juxtapose water music with birdsong:

linnet song the sound of rain on sand
 —Martin Lucas (284)

Lean-to of tin;
 a pintail on the river
 in the pelting rain
 —Robert Spiess (107)

In that last one you also have the sound of the rain on a tin roof accompanying the sight of a pintail duck, which of course must be delighting in all the water water everywhere, with the sound of the rain accentuated by the internal rhymes of “in” (tin, pintail, in, pelting, rain) and the alliteration of “p” and “r” sounds.

In this one by O. Mabson Southard, the sound of rain seems to resonate via a visual echo:

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A patter of rain . . .
The lily pad undulates
on widening rings (83)

It's almost like those widening ripples are sound waves emanating out from the plunk of each raindrop on the pond. Again, in these sorts of poems we see water not in isolation but in the context of the living things dependent on it.

In this one Christopher Herold calls our attention to the effect rainfall has on sight—implying the impact on vision of the clouds from which the rain comes: “Orion disappears in the sound of rain” (249). It's dark, so he can't really see the clouds—their presence is only inferred from the way they blot out the stars and the hiss of light rain.

Interestingly, several rain haiku stress not the sound of the rain but its surprising silence, reminding us that rainfall is not always loud and pounding, or insistently pattering, but can be light and quiet.

evening rain
almost soundless—on the river,
on the reeds
—Martin Lucas (282)

no sound to this
spring rain—
but the rocks darken
—Anita Virgil (132)

the night rain
has become quiet
has become snow
—Anita Virgil (134)

That last one, of course, as rain turns to snow, accentuates a key difference in sonic properties between different forms of precipitation. Snow is quieter, and the quiet seems to call forth the most intent listening.

At the other end of the sound spectrum are haiku about one of the loudest sounds in nature: thunder. In *The Tuning of the World* Schafer speaks several times about the sheer power of thunder, suggesting that its “great intensity and extreme frequency range” evokes fear and is associated with the gods. A storm, he says, is “a drama between the gods” (25). In the Christian tradition, in the beginning was the word, and that word seems to have been spoken in the voice of thunder: “God’s presence was first announced as a mighty vibration of cosmic sound” (27). And as it was in the beginning, so it may be in the end, as Schafer points out that in many faiths prophets contend that “the end of the world was to be signaled by a mighty din” (28)—which sure sounds like thunder. Schafer says the power associated with thunder is why armies historically have tried to intimidate with loud noises like bagpipes and bugles, “the clashing of shields and the beating of drums” and the dropping of bombs. These are “attempts to reproduce the apocalyptic noise” (28).

The association of thunder with some sort of frightening power is suggested in this haiku by Jim Kacian:

no way out
of these mountains
rolling thunder (261)

There is a neat ambiguity in this haiku. On the one hand, to the extent that we think of the mountains as a potentially dangerous place, the high ground where lightning tends to strike, this suggests a person trapped in a place where you don’t want to be in a thunderstorm. On the other hand, if it is not a person who has no way out of the mountains but the thunder itself, its echoes rolling between the

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mountains, then it is almost as if the thunder has been corralled by the mountains—which essentially contains and tames the power of thunder. That reading seems compatible with the treatment of thunder in most haiku, which tend not to stress the fearful power of thunder that Schafer describes, but to render it in quieter, more appreciative terms. This of course seems entirely compatible with haiku's tendency to avoid the grandiose elements of nature in favor of the quieter, more commonplace wonders of the natural world.

Here are some other examples of haiku's apparent taming of thunder:

Muttering thunder . . .
the bottom of the river
scattered with clams
—Robert Spiess (107)

touching the fossil—
low rumblings
of thunder
—Ruth Yarrow (174)

flash on the rim—
side canyon prolonging
thunder
—Ruth Yarrow (175)

distant thunder . . .
a yellow leaf slowly spins
to the grass
—Bruce Ross (243)

thunder—
the plover lower
on her eggs
—Peter Yovu (271)

the dawn comes
 bluegrey and quiet
 after the thunder
 —Martin Lucas (281)

an avalanche roars
 down Thunder Mountain
 first crocus
 —Billie Wilson (358)

In these the thunder is described as “muttering” and “distant,” offering not apocalyptic noise but a “low rumbling.” It is heard as an echo prolonged by canyon walls, or the emphasis is on what comes after the thunder—not an unleashed storm but the “first crocus,” the “bluegrey and quiet” dawn. Astonishingly, even amid the threatening power of one of the most apocalyptic sounds in nature, the story of water told by haiku remains one of life going on: the fossil embedded in rock, the clams at the bottom of the river, the plover hunching down to cover her eggs, the first crocus appearing after the avalanche has come crashing down “Thunder Mountain.” Even here, amid the most dramatic noise the natural world can offer, the sounds associated with water are not offered in isolation but in concert with the elements of life nurtured by the water.

I have been tracing the sound of water as it appears in a haiku hydrologic cycle, from rain to stream to ocean, but there is one more step to round off the cycle: the presence of moisture in the air, evaporating from plants (via the process of “transpiration”) and from surface water exposed to heat. That moisture is held in the air as water vapor until it re-condenses into precipitation or dew. And because haiku pays close attention to natural processes, the air-borne part of the cycle is the subject of at least one haiku, this one by James Hackett:

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The sound of the sun
 catching this towering pine
 is bright falling dew. (78)

The process that Hackett is recording here is the condensation of water vapor out of the air, usually after a chilly night since cool air cannot hold as much moisture as warm air. It is for this reason that in the Japanese haiku tradition “dew” is a *kigo* (or season word) for autumn. What Hackett is describing is the next step—after the dew has condensed onto the needles of the pine, the warming sun causes the dew to drop. And of course it is the sun’s effects that make evaporation possible in the first place, moving water from sea and plant leaf to air in the form of water vapor. What I find particularly telling here is the way the process is described as the “sound of the sun.” Just as Bashō’s sound of water does not take place in isolation but only through the cooperative agency of frog, so too the sound of water is a product of interaction of water and sun—it is just as much the sound of sun as it is the sound of water, as Bashō’s haiku is sound of frog as well as water. The point, again, is that haiku that focus on the sound of water are almost always inherently ecological—the soundscape of nature is orchestral, an ecological symphony with all the instruments playing together, not a series of solo set-pieces.

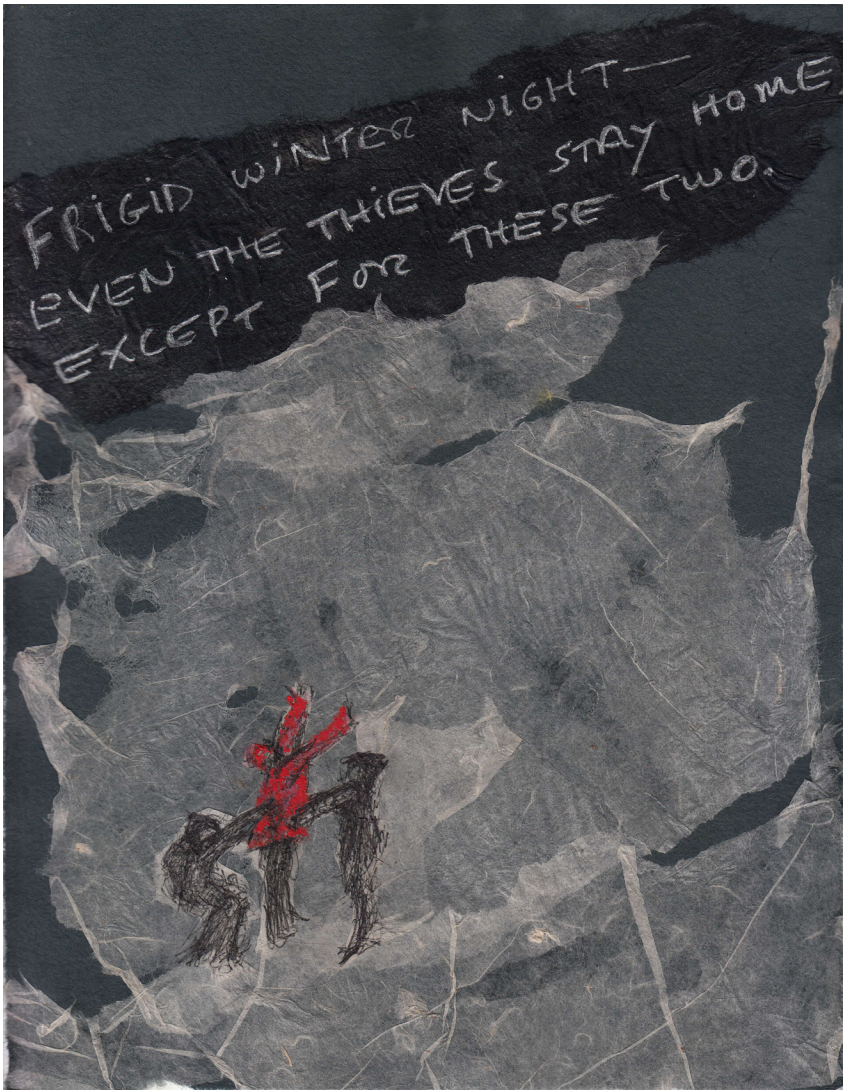
In *The Soundscape* Schafer draws from literature a great deal of evidence regarding how people in different cultures respond to sound, and he suggests that literature can be not just a means of revealing what kind of soundscape we live in, but also a way of helping us sharpen our listening skills in order to achieve the ideal of what he calls “clairaudience”—the ability to hear clearly and to listen well to sounds that deserve our aural attention (11). Haiku writers have sought out what Schafer calls “hi-fi” soundscapes in nature, places where “discrete sounds can be heard clearly”—as opposed to “lo-fi” soundscapes where anthropophonic sounds dominate and where “individual acoustic signals are obscured in an overdense population of sounds” (43). The keynote of many of haiku’s hi-fi soundscapes has

been the sound of water. Perhaps haiku poets' particular fascination with the sound of water owes something to the central place in the genre of Bashō's "sound of water" haiku. But I am reminded that one of Bashō's core aesthetic principles was *fueki ryūko*, the creative tension, inherent in the natural world, between the "unchanging" and the "ever-changing." That sounds a lot like what Schafer identifies as the source of the general fascination water holds for us. It is a symbol of both "eternity" in its "ceaseless presence" and "of change: the tides, the ebb and flow of the waves" (170)—and to that we might add the flow of water in a stream or river, or within the whole hydrologic cycle, always moving on but at the same time still there. If haiku still aims, in our time as in Bashō's, to capture the drama of the natural world in its creative tension between the unchanging and the ever-changing, perhaps it is only natural to be drawn to water as a subject.

But beyond giving us examples of how to listen to the world, haiku poets who have been drawn to the sound of water have also anticipated the new direction of sound studies by putting sounds in ecological context. For years after Schafer's groundbreaking book, sound studies that turned an ear (or sonograph) to the natural world focused on sounds of nature in isolation, employing what Bernie Krause in *The Great Animal Orchestra* calls the "sound-fragment model." But that model, says Krause, "distorts a sense of what is wild by giving us an incomplete perspective of the living landscape" (34). In the soundscapes of haiku, I contend, because of its central technique in which images are presented in juxtaposition, we have a model in literature of a way of hearing that attends to natural soundscapes in a way that intentionally places the sounds of living things—and the sounds of geographical forces like water—in ecological relationship. In the sound of water we hear as well the sound of frog, bird, fish, rock, and sun. We hear the planet coming to life.

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frigid winter night
even the thieves stay at home
except for these two

Poem: Billy Collins

Haiga: Ellen Peckham

The Act of Defining:

A Review of Raymond Roseliep: Man of Art Who Loved the Rose

JOSHUA GAGE

Bauerly, Donna. *Raymond Roseliep: Man of Art Who Loved the Rose*. Winchester VA: The Haiku Foundation, 2015. 5.5" x 8.5". Perfectbound, 300 pages. ISBN 978-0-9826951-1-1. \$30 from <https://www.thehaikufoundation.org/raymond-roseliep-man-of-art-who-loved-the-rose/>.

It is difficult to come up with a list of biographies of 20th century poets. A quick search reveals Pound, Frost, Williams, Lorde, Angelou, Plath, Ginsberg, and few others. Therefore, *Raymond Roseliep: Man of Art who Loves the Rose* by Donna Bauerly stands out as notable, not only because it's a fine biography of an American poet, but because it's the first biography of any Western haiku writer.

Raymond Roseliep: Man of Art who Loves the Rose is broken into seven chapters. The first three, titled "Son," "Scholar," and "Priest," are the most biographical elements of this text. They focus on Roseliep as a young man with his family (brothers, parents, etc.), then as a college student, then finally as an ordained priest. They are sprinkled

liberally with haiku and poems from Roseliep's later writings, which serves to punctuate Bauerly's recounting with depth and authenticity.

The fourth chapter is one of the most interesting because it is about Roseliep's career as a poet. Before coming to haiku, Roseliep was widely published in traditional lyric poetry. By 1965, he had three volumes of poetry published: *The Linen Bands* (1961), *The Small Rain* (1963), and *Love Makes the Air Light*, which was published by W. W. Norton in 1965. This chapter explores these books, and their more prominent poems, as the responses of some of his critics. Bauerly, in this chapter, sets up a pattern that she continues in the subsequent chapter as well. Instead of proceeding through events chronologically, she sets up each event, in this case each book, as a separate and isolated unit, which she explores fully before moving on. For example, she discusses the book *The Linen Bands*, published in 1961, on pages 52 through 61. Then she continues with 1963's *The Small Rain*. It's not until page 83 that readers find out Roseliep had been winning contests since 1962. This sort of circular jumping can be disconcerting for the reader, especially in the next chapter.

Chapter Five is titled "Haijin," and is probably the most interesting for readers of *Juxtapositions*. It begins by establishing Roseliep as a *haijin*, that is, someone who doesn't just write haiku but actually dedicates his or her life to the form. Bauerly then explores the then-current definition of haiku in America, and how Roseliep explored the form through a more contemporary and fluid definition. She then studies how Roseliep's short lyric poems became more and more haiku-like, until he was writing haiku itself. By 1963, Roseliep is writing haiku and sending haiku out to specialized journals that focus entirely on haiku. This section is particularly interesting because, through the lens of Roseliep's submissions and relationships with editors, readers learn about the history of haiku in America. As soon as a haiku magazine emerged, Roseliep submitted to it, becoming more and more widely published in the genre. Further, his chapbooks and books of haiku were being published as well, which

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Bauerly explores with an incredible depth of research, finding not only correspondences but also reviews and critiques of his work in various publications.

Chapter Six explores Roseliep's role as a teacher of poetry and haiku. Bauerly writes, in regard to the pervasive 5-7-5 mentality of haiku, "Raymond Roseliep was a major figure in the rejection of such an inadequate characterization and the adding of bone and sinew to American haiku from the 1960s onward." The chapter begins with an compendium of craft statements made by Roseliep, and continues with an exploration of the craft techniques and tools that he used in his own work. This is a very educational section since readers are able to see specific haiku craft techniques explored and exploited across multiple pieces by the same author, which will perhaps help them grow in their own practice. Additionally, those interested in the history of haiku can see how Roseliep challenged the dominant ideas of haiku at the time and pushed the definitions of haiku in America. The chapter ends with haiku by friends and students of Roseliep, exploring how his knowledge and understanding of craft influenced others.

The final chapter is a selection of correspondence by Roseliep to various editors, poets, etc. There is an epilogue about the curious Sobi-shi pseudonym of Roseliep's, as well as a thorough bibliography.

The purpose of the book, beyond recounting the life and times of Raymond Roseliep, seems to be to position Roseliep as one of the dominant voices in mid-century American haiku. Bauerly does this without pretense or bias, exploring Roseliep's strengths and flaws, his quirks and character without gloss. *Raymond Roseliep: Man of Art who Loves the Rose* by Donna Bauerly should be of interest to anyone who reads or writes haiku, or any reader who wishes to explore the history of American haiku through the lens of one who wrote and lived it.

Compassionate Vision:

A Review of Issa and Being Human: Haiku Portraits of Early Modern Japan

RANDY M. BROOKS

Lanoue, David G. *Issa and Being Human: Haiku Portraits of Early Modern Japan*. New Orleans, LA: HaikuGuy.com, 2017. 5.25 x 8 inches. Perfectbound, 228 pages. ISBN 978-0991284054. \$9.99 from <www.createpace.com/6672968>.

Issa and Being Human: Haiku Portraits of Early Modern Japan is Dr. David Lanoue's second book in what I hope will become a series of thematic reader response analysis of haiku by Koayashi Issa. In his first collection, *Issa and the Meaning of Animals: A Buddhist Poet's Perspective*, Lanoue examined how Issa's haiku portray animals as sentient beings, like people, deserving care and compassion. In *Issa and Being Human* he examines how Issa's haiku portray people from his own time, Early Modern Japan.

Lanoue begins with two translations and an in-depth reading of Issa's haiku:

naka-naka ni hito to umarete aki no kure

quite remarkable
being born human . . .
autumn dusk (p. 6)

just so-so
being born human . . .
autumn dusk (p. 7)

These alternative translations provide the contrasting view of being human as “remarkable” or “just so-so”. In both haiku the setting is “autumn dusk” suggesting endings, the coming winter, the ephemeral nature of human existence. Lanoue uses the dual meaning of the opening line to explore Issa’s “vision of the cosmos and the human role in it” — how being human is both remarkable and ordinary. By examining hundreds of haiku translations, Lanoue invites us to join him in an exploration of “What did ‘being born human’ *really* mean to Japanese haiku poet, devout Buddhist, and famously comic, though sometimes darkly serious, social satirist Kobayashi Issa?” (p. 11)

The book is organized by people from various social categories in Early Modern Japan: children; farmers; priests; samurai; artisans and merchants; entertainers; prostitutes; beggars, outcasts, thieves; and the old. In each chapter, Lanoue reveals that Issa does not simplify the lives of any of these people into stereotypes. Instead, Issa writes directly from observation and compassion to understand their humanity or to comically satirize their pretensions.

Chapter 1 focuses on Issa’s haiku portraits of children. His haiku on children admire the innocent, pure-hearted perspectives of children and their playful, spontaneous imagination and energy. Lanoue argues that Issa’s haiku are not merely about how children are cute, but show the way children live and respond to their surroundings, which represents both spiritual and aesthetic ideals. He claims, “Issa most likely came to value the child’s perspective through some quite

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grown-up readings of foundational texts of Buddhism” (p. 14). Even though Issa’s own childhood and his own experiences as a father were full of sorrow, Issa’s haiku “are upbeat celebrations” (p. 17). For example:

daikon de tataki autaru kodomo kana

a battle royal
with radishes . . .
children

(p. 19)

Lanoune notes that what is “Not pictured in the poem, but implied, are the children’s parents: grownup farmers stooping in a field, pulling up radishes. The children’s lively creative play contrasts with the dull drudgery of the adults” (p. 19). Throughout this chapter Lanoune shows that Issa admires the child-like openness evident in his observations of children. He concludes that “Issa’s journals are filled with haiku that reiterate the theme of valuing and emulating childlike consciousness” (p. 29).

While I will not discuss each chapter in depth, I will provide samples of similar conclusions about Issa’s perspective on other social groups. Chapter 2 explores Issa’s haiku on farmers, the social class he was born into. Issa admires farmers for their hard work, their closeness to the earth, and their sacrifices to feed the nation. Also, Lanoune notes that Issa “never, ever forgot where he came from” (p. 50). Chapter 3 features Buddhist priests “as down-to-earth, diligent workers” who are both remarkable in their spiritual discipline and ordinary in their daily lives. Lanoune notes that Issa’s haiku on samurai and daimyo often satirize and humanize them through humbling situations. In Chapter 8 on beggars, outcasts and thieves, Lanoune shows how Issa enjoyed portraying himself as an impoverished beggar-poet wandering on journeys like Bashō. He also shows that Issa portrays beggars, outcasts and thieves as humans worthy of compassion and understanding.

One of the most interesting chapters explores the lives of prostitutes, who are portrayed as suffering the confinement of their situations, which contrasts with the creative playfulness in such circumstances. Issa conveys both compassion and understanding of their plight, as in this haiku:

keisei ga kawaigari keri ko sekizoro

the beautiful courtesan
 pets the child . . .
 Twelfth Month singer (p. 124)

Lanoue discusses the literal scene in the brothel, but notes the deeper psychological insight Issa provides: “the courtesan’s profession is to provide entertainment and sex to customers in a fantasy world of costume, music, drinking, dance, flirtation, and poetry. While she might give (or might have already given) birth at a secret maternity hospital, she is not allowed to play the role of mother beyond that” (p. 124).

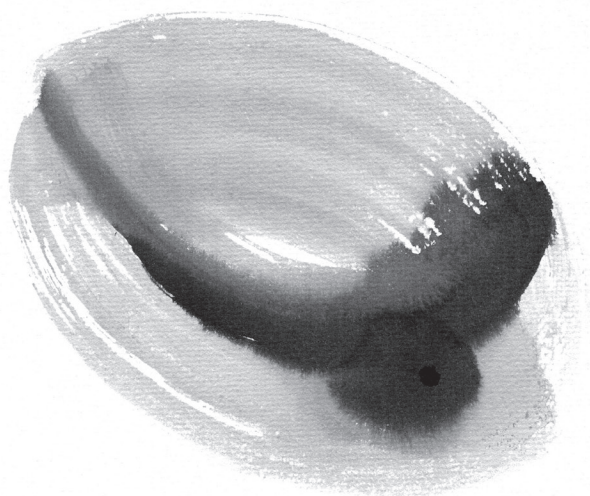
Lanoue acknowledges that “Issa’s first critics in Japan . . . understandably single out ‘human feeling’ (*ninjō*) as a hallmark of his poetic style” (p. 121). Throughout this collection of translations, biographical notes, and discussion of contexts of Issa’s haiku, Lanoue shows that Issa portrays people with compassion and heart. For example, Lanoue writes, “Issa portrays prostitutes as people more than sex objects: born into and bound by the restrictions of an oppressive, often sordid social world. Like millions of fellow members belonging to the vast class of the downtrodden in that world, these women do what they must to survive. They dream, they regret, they love, they wait . . . hoping for something better” (p. 137).

Issa and Being Human: Haiku Portraits of Early Modern Japan is an excellent collection of translations, with Dr. Lanoue serving as our reading response guide. The translations are very clear and written as

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quality haiku poetry in English. The readings help us understand the context of each haiku and provide us with an understanding of Issa's lifetime of haiku writing. Lanoue concludes the book with a broad answer to the opening question—how do Issa's haiku portray what it means to be born human. Lanoue writes, "Issa's vision of humanity is a compassionate vision of social divisions mattering less than what people hold in common: a loving excitement for nature that begins early in childhood and continues throughout life for those lucky adults who manage to learn, as Issa did, how to access their open, accepting, nonjudgmental childlike consciousness" (p. 184).

Orange butterfly flies
behind my left lens,
flaps my eyelid. No kidding.



Orange butterfly flies
behind my left lens,
flaps my eyelid. No kidding.

Poem: Billy Collins

Haiga: Lidia Rozmus

JUXTA *Haiga*

This year's haiga selections are the result of a different process than usual to us. In May 2016 former U.S. poet laureate Billy Collins sent to The Haiku Foundation a series of haiku for our use. The thought occurred that we might ask a cadre of well-known haiga artists each to choose one of these poems and “set” it in his or her own unique style. The result is these 8 distinctive pieces of art, unmistakably the work of each artist, and yet fully collaborating with the originals of Collins, whose haiku are themselves instantly identifiable. Our thanks to all the artists who participated, and to Billy.

—Jim Kacian

JUXTA *Contributors*



The haiku and haiga of **STEPHEN ADDISS** have appeared widely. His books include *Cloud Calligraphy*, *A Haiku Menagerie*, *The Art of Zen*, *Haiga: Haiku-Painting*, *The Art of Chinese Calligraphy*, *Haiku People*, *A Haiku Garden*, *Haiku Humor*, *Tao Te Ching*, *Japanese Calligraphy*, *Haiku: An Anthology*, and *The Art of Haiku*.



PAMELA A. BABUSCI is an internationally-known and award-winning haiku/tanka & haiga artist. She has illustrated several books, including *Full Moon Tide: The Best of Tanka Splendor Awards*, and *Chasing the Sun: selected haiku from HNA 2007*. She is the founder and editor of *Moonbathing: a journal of women's tanka*, the first all-women's international tanka journal.



Guy BEINING has published 6 poetry collections and more than 50 chapbooks, and has appeared in 7 different anthologies. He has recently appeared in the *Iowa Review*, *The Bitter Orleander*, *South Carolina Review*, *Creosote*, and *Gargoyle*. He is listed in *Contemporary Authors Autobiography* Volume 30, and the *Dictionary of the Avant Gardes*.



DR. RANDY M. BROOKS is Dean of Arts & Sciences at Millikin University. He owns Brooks Books and co-edits *Mayfly* haiku magazine. He is on the editorial board for the Red Moon Press Anthologies, the Executive Committee of the HSA, maintains the HSA website, and is the web designer for the American Haiku Archives, among many other things.

Portrait by Jessica Brooks Sebok.

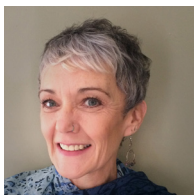


ANNA CATES lives in Ohio with her two beautiful kitties and teaches education and English online, including graduate level courses in creative writing. Her first full length collection of haiku and other poems, *The Meaning of Life*, is available at Cyberwit.net and Amazon. You will find haiku by Anna Cates in the *Living Haiku Anthology*.

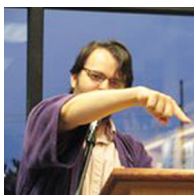


Photo Credit: Bill Hayes

BILLY COLLINS's latest collection of poetry is *The Rain in Portugal* (Random House, 2016). He was recently inducted into the American Academy of Arts and Letters, and he served as U.S. Poet Laureate (2001-2003). He is currently a Distinguished Fellow of the Winter Park Institute at Rollins College.



TERRI L. FRENCH is a freelance writer and poet living in Huntsville, AL. She was reintroduced to haiku about ten years ago by discovering the Haiku Society of America via a Google search. She served two terms as the Southeast Coordinator of the HSA and two years as the editor of the senryu and kyoka journal, *Prune Juice*.



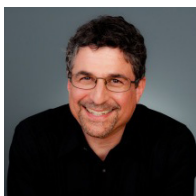
JOSHUA GAGE is from Cleveland. His first full-length collection, *breaths*, is available from VanZeno Press. His most recent collection, *Inhuman: Haiku from the Zombie Apocalypse*, appeared from Poet's Haven Press. He is a graduate of the Low Residency MFA Program in Creative Writing at Naropa University, and wants poems to yank the breath out of his lungs.



THOMAS GEYER (PhD, 2004; “habilitation”, 2008; both LMU Munich) is Professor of Experimental Psychology, co-director of the international and interdisciplinary M.Sc. program in “Neuro-Cognitive Psychology”, chairman of the Psychology Department’s MSc examination committees, and coordinator of the “MEMVIS” (MEMory in VISual Search) research group.



FRANZISKA GÜNTHER studied English and German linguistics and literary studies at LMU Munich and holds a PhD in linguistics. She has been doing research at the intersection area between linguistics, cognitive psychology and literary studies for years. She is keen on finding out more about how people read and understand haiku.



MAURICE HAMINGTON is Professor of Philosophy and Executive Director of University Studies at Portland State University. His current research trajectory is primarily in care ethics where he is particularly interested in embodied, performative, and aesthetic elements of care that facilitate knowledge creation and identity formation as well as moral orientation.



JIM KACIAN is the founder and president of The Haiku Foundation (2009), founder and owner of Red Moon Press (1993), editor in chief of *Haiku in English: The First Hundred Years*, the definitive work on the subject (W. W. Norton, 2013), and author of more than a score of books of poetry, nearly all of which feature haiku and related genres.



Annette MAKINO is an artist and haiku poet who combines Japanese-inspired paintings with original words to express quiet reflection and Zen humor. Makino's poems and haiga have appeared in the leading English-language haiku and haiga journals, and she exhibits her art regularly around Northern California.



Professor of English and Environmental Studies at Penn State Altoona, **IAN MARSHALL** is a former president of the Association for the Study of Literature and Environment. He is the author of four books, most recently *Walden by Haiku* (Georgia, 2009) and *Border Crossings: Walking the Haiku Path on the International Appalachian Trail* (Hiraeth, 2012).



Curator for the "Asahi Haikuist Network" column since 1995, and perennial contest judge for Itoen Oi Ocha New Haiku and for Matsuyama Photo Haiku, **DAVID McMURRAY** serves on the editorial board for the 22nd anniversary *Red Moon Anthology*. As professor at the International University of Kagoshima he teaches haiku courses and supervises graduate seminars.



RON C. MOSS's first collection, *The Bone Carver*, won the Snapshot Press Book Award, a Touchstone Distinguished Books Award from The Haiku Foundation, and a Merit Book. He is also a visual artist and award-winning photographer. His latest collection, *Bushfire Moon*, contains haiku and prose written about his experiences as a Volunteer Fire-fighter.



HERMANN J. MÜLLER is Professor (Chair) of General & Experimental Psychology at Ludwig-Maximilians-Universität, München. He received the Wilhelm Wundt Medal and made an Honorary Member of the German Psychology Society (DGPs, 2014), and is co-author of hundreds of research articles published in *Experimental Psychology* and *Cognitive Neuroscience*.



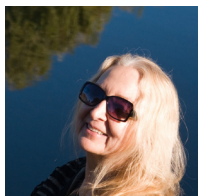
Poet/printmaker **ELLEN PECKHAM**'s three volumes of hand-pulled *haiga* were gathered into one volume of etchings and haiku called *Arrested Ephemera*. The collection was featured in THF's "Haiga Of Ellen Peckham." Peckham's work has been published and exhibited in the US, Latin America, Europe and Asia, and is archived at the Ransom Center in Austin.



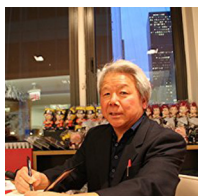
STELLA PIERIDES, poet and writer born in Greece, divides her time between England and Germany. She serves on the Board of Directors of The Haiku Foundation. Her books include *Of This World* (2017), and *Feeding the Doves* (2012/13); and, as co-editor, *Even Paranoids Have Enemies: New Perspectives on Paranoia and Persecution* (Routledge, 1998).



CE ROSENOW's research explores the relationship between American poetry and Japan. Related articles have appeared in journals including *Literary Imagination*, *Notes and Queries*, and *Philological Quarterly*, and she co-edited with Bob Arnold *The Next One Thousand Years: The Selected Poems of Cid Corman*. She is a former president of the Haiku Society of America.



Lidia Rozmus, born in Poland has lived in the United States since 1980. She is a graphic designer, paints *sumi-e* and oils, and writes haiku. She has written and designed several portfolios and books of haiku, haibun, and *haiga*. Her work have been exhibited and published in the U.S., Japan, Australia and Poland. She is art editor of the journals *Modern Haiku* and *Mayfly* since 2002.



A selection of **HIROAKI SATO**'s essays and talks on haiku will be published by New Directions.

JUXTA *Staff*



The haiku and haiga of **Stephen Addiss** have appeared widely. His books include *Cloud Calligraphy*, *A Haiku Menagerie*, *The Art of Zen*, *Haiga: Haiku-Painting*, *The Art of Chinese Calligraphy*, *Haiku People*, *A Haiku Garden*, *Haiku Humor*, *Tao Te Ching*, *Japanese Calligraphy*, *Haiku: An Anthology*, and *The Art of Haiku*.



DR. RANDY M. BROOKS is the Dean of the College of Arts & Sciences and Professor of English at Millikin University. He and his wife Shirley are publishers of Brooks Books, and co-edit *Mayfly* haiku magazine. His books include *School's Out*, and the *Global Haiku Anthology* (co-editor, 2000). He has served on the editorial board for the *Red Moon Anthologies* since 2005.



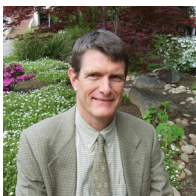
Bill COOPER serves as distinguished university professor and president emeritus at the University of Richmond. He has authored books and articles in cognitive science, higher education, and international relations. His collections include *The Dance of Her Napkin* (2012), *overtones* (2014), *young osprey* (2015), and *the fingertips of a glassblower* (2016).



JIM KACIAN is the founder and president of The Haiku Foundation (2009), founder and owner of Red Moon Press (1993), editor in chief of *Haiku in English: The First Hundred Years*, the definitive work on the subject (W. W. Norton, 2013), and author of more than a score of books of poetry, nearly all of which feature haiku and related genres.



SHRIKAANTH KRISHNAMURTHY is a psychiatrist from Bengaluru, India living in England. He writes in several languages. His haikai writings appear regularly in reputed journals and anthologies and have won prizes. A former editor of *Cattails*, and former proofreader for *Cattails* and *Skylark*, he is now editor of *Blithe Spirit*, the journal of the British Haiku Society.



Senior editor **PETER McDONALD** is the Dean of Library Services at California State University, Fresno. He is director of the Fresno Poets Association. An award-winning author, essayist and poet, he has decades of experience in journal publishing, having served as editor on numerous publications, including Cambridge University Press's inaugural E-journal Advisory Board.



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DAVE RUSSO's haiku have appeared in *Frogpond*, *Modern Haiku*, *Acorn*, and other journals. He is included in the *New Resonance 5* anthology from Red Moon Press. He organizes events for the North Carolina Haiku Society and is the web administrator for NCHS and The Haiku Foundation, and is a founding member of both.

JUXTATHREE features new articles by Stella Pierides, Hermann J. Müller, Jim Kacian, Franziska Günther & Thomas Geyer (“Haiku and the Brain”), Ce Rosenow & Maurice Hamington (“A Careful Poetics”), Anna Cates (“Red Tears”), Stephen Addiss (“Riddle Haiku”), David McMurray (“Mixed Language Haiku”), and Ian Marshall (“The Sound of Water”); a showcase of Suzuki Shizuko’s haiku by Hiroaki Sato; book reviews by Joshua Gage and Randy Brooks; and *haiga* settings of haiku by former U.S. poet laureate Billy Collins by Stephen Addiss, Pamela A. Babusci, Guy Beining, Terri L. French, Annette Makino, Ron C. Moss, Ellen Peckham, and Lidia Rozmus.



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