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Deviation or subversion: Imagism, haiku and haibun¹

Abstract

What can be learned from a study of the status of haiku in Japanese- and English-language literature at the end of the nineteenth and in the opening decades of the twentieth century, with respect to the implications for the later evolution of English language haibun? From the perspective of a creative-writing practice-led research student, what possibilities emerge for a practitioner's development of her own contemporary haibun from such a study?

In the early twentieth century, Ezra Pound and the Imagist movement 'adopted' Japanese haiku because it provided a form that 'presents an intellectual and emotional complex in an instance in time' (Pound 1913: 200). What evolved as the generally accepted Western form of haiku is challenged by some academics, such as Haruo Shirane and Kovi Kawamoto, on the grounds that this form deviates substantially from the original hokku of Matsuo Basho, the seventeenth-century father of haiku. They argue that the modern North American haiku movement based its notions of haiku on Imagist views, essentially derived from a Western literary perspective of what constituted the traditional Japanese model. Furthermore, this Imagist-based English haiku was often so brief as to be incomprehensible, so simple as to be self-explanatory, and therefore closed off to the more complex literary and cultural associations that made Japanese haiku more than a short, fundamentally trivial poem. Conversely, and ironically, within the same time frame, the modern Japanese haiku movement was challenging its own traditional model, in the light of Western literary traditions discovered by Japanese writers when their country was opened to the rest of the world. A study of the directions their writings took provides further considerations for experimentation in contemporary English language haiku and, specifically in this paper, within the haibun form.

I will demonstrate through methodological examples from my own practice-led research how the prose component of haibun particularly may be used to provide the essential cultural referencing for English-language haiku within the haibun.

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The historic context in which the first meeting of two major literary traditions occurs often provides insights into future repercussions for their respective poetic forms. The Meiji Restoration in 1868 signalled the close of the feudal period in Japan and the beginnings of a new age. The word ‘Meiji’ translates as ‘enlightenment’, and the objectives of the restored Emperor included looking to the West for cultural as well as economic ideas and practices. The ensuing avalanche of English-language influences, including literature, was almost overwhelming. English quickly outstripped Dutch as the most studied Western language and the newly founded Institute for the Study of Barbarian Books saw increasing numbers of translations of English texts into Japanese. Young men were sent to study abroad under the auspices of the Bureau of Western Learning and returned with more perspectives on what constituted literature. While the first novel, *Tale of Genji*, was written in the eleventh century by a Japanese lady-in-waiting at the Imperial court, Murasaki Shikibu, the Western fiction model was a more recent product that soon became popular. At the same time, many older Japanese poets wanted to retain traditional literary forms such as tanka and haiku.

In the West, a warm welcome awaited English translations of these exotic Japanese literary genres. While studying in Cambridge in 1882, Suematsu Kencho produced the first English translation of *Tale of Genji*, which was avidly read but later critically dismissed. With respect to haiku, the first translations were into French, while English collections such as that of Basil Hall Chamberlain’s *Things Japanese* (1890) were also produced. William George Aston’s *History of Japanese literature* (1899) is believed to be ‘the primary source of information about Japanese writing for poets such as Amy Lowell, Ezra Pound, and Kenneth Rexroth’ (Kacian et al. 2013: 309).

Ezra Pound’s poem ‘In a station of the metro’ appeared in *Poetry* magazine in 1913, as did a guideline to the key beliefs of the *Imagiste* movement. The Imagists had discovered a poetic form well suited to their minimalist objectives. In September 1914, in his article entitled ‘Vorticism’ in *The fortnightly review*, Pound reiterated these key premises as follows:

1. Direct treatment of the ‘thing’, whether subjective or objective.
2. To use absolutely no word that does not contribute to the presentation.
3. As regarding rhythm: to compose in sequence of the musical phrase, not in sequence of the metronome.

(Pound 191: np)

Pound goes on to describe how he came to this new poetic understanding through the belief that ‘[t]he image is the word beyond formulated language’, and how the East had already discovered this truth: ‘A Chinaman said long ago that if a man can’t say what he has to say in twelve lines he had better keep quiet. The Japanese have evolved the much shorter form of the *hokku*’ (Pound 1914: 4). He recounts how he came to write ‘In a station of the metro’:

I wrote a thirty-line poem, and destroyed it because it was what we call work of ‘*second intensity*’. Six months later I made a poem that length; a year later I made the following *hokku*-like sentence:

The apparition of these faces in the crowd:

Petals, on a wet, black bough

(Pound 1914: np4).

This now-famous poem was shortly followed by more hokku, written by Pound and fellow proponents of Imagism. H.D. (Hilda Doolittle) was encouraged by Pound to submit to *Poetry* her works 'Epigram', 'Hermes of the ways' and 'Priapus', believed by many to be the most fully Imagist poems at that time. They displayed the Imagist concern with concentrated language and a poetic intensity through crystalline imagery, together with a musicality of phrasing. While the Imagists themselves did not necessarily refer to these poems as hokku, others called them haiku. Such poems included Wallace Steven's 'Thirteen ways of looking at a blackbird', William Carlos Williams's 'Lines' and Amy Lowell's 'Autumn haze'.

Is it a dragonfly or a maple leaf

That settles softly down upon the water?

'Autumn haze' (in Jones 1976: 90)

H.D. wasn't the only young female American to cross the Atlantic to study with the Imagists. Amy Lowell's fascination with Japan originated with her brother's posting there. She wrote introductions to the Imagist anthologies and reiterated and expanded the original guidelines of Pound and Flint. In 1914, the first imagist anthology *Des Imagistes*, including work by Lowell, Williams and James Joyce, initiated a series of Imagist anthologies that continued until 1918, by which time the Imagist movement had been dissipated by war and diverging poetic interests. In 1919, T.S. Eliot's essay 'Tradition and the individual talent' defined a certain consciousness as necessary in order for the poet to portray the natural world' Western poetic discourse embarked on new directions both in Europe and the USA and the Imagist movement's proponents moved on to develop their own unique styles of *vers libre*. However, their explorations of the connections between Imagist poetry and haiku established the short poem as another Western literary option. The authenticity of the Imagist model as haiku, based on perceptions of the Japanese form in an English-language context, is another matter.

Over the decades since the end of World War I, advocates of the traditional/classical Japanese haiku form have been dismissive in their assessment of the Imagist contribution to the development of English-language haiku. A charter member of the Haiku Society of America, William Higginson credits the Imagists as leading the way for English haiku while acknowledging similar attempts by French, German and Spanish writers in the first two decades of the twentieth century (Higginson 1985: 49-50). He isn't completely convinced, however, regarding the quality of their haiku. While admiring 'Autumn haze' as 'one of the best hokku by a self-styled Imagist' he dismisses most of Lowell's attempts as less successful (Higginson 1985: 52). George Swede's interest in short form Japanese poetry began when he was asked to review Makoto Ueda's poetry. He became a major figure in English language haiku in the 1970's, criticising Pound's 'In a station of the metro' in terms of its status as haiku because 'only the first line deals with an immediate experience while the second line involves the memory of an image that the poet uses to convey a metaphor' (Swede

1997: 1). Like Higginson, Swede credits Amy Lowell with almost coming to terms with a sense of immediacy in her haiku attempts but claims she lacks brevity, a fault he also finds with Williams 'The red wheelbarrow': 'Good haiku do not need titles. The meaning should be apparent from the actual poems themselves' (Swede 1997: 2). Wallace Stevens's 'Thirteen ways of looking at a blackbird' could work as haiku, he concedes, if it were to drop the verb 'was' (Swede 1997: 3).

Among twenty snowy mountains,
The only moving thing
[Was] the eye of the blackbird.
(Swede 1997: 3)

Barbara Louise Ungar agrees with Cor van den Heuvel, editor of *The haiku anthology* (1974) in his evaluation of the Imagists' contribution to English haiku, stating:

The Imagists, and those who followed them, had no real understanding of haiku. Because they had no adequate translations or critical analyses available, they failed to see the spiritual depth haiku embodies, or the unity of man and nature it reveals. English-language haiku owes practically nothing to their experiments except in the sense that all modern poetry owes them a debt for their call for concision and clarity in language. (Ungar 2007: 5).

Ungar suggests the Imagists' obsession with the visual image meant their haiku rarely achieved 'the direct, wordless leap to the inner nature of things. There is no inspiration, in Basho's sense of the word. This misunderstanding of haiku led to its eventual dismissal by the Imagists as a non-serious form' (Ungar 2007: 11).

Scholars both in Japan and in English-language universities offered evaluations of the Imagists' role in the emergence of English haiku. Haruo Shirane at Columbia University perceives Imagism as the product of a small number of poets both in England and USA 'whose poetry was to have a profound influence on the development of T.S. Eliot, Wallace Stevens, and other major twentieth century poets' (Shirane 1998: 41). He finds significance in Pound's regard for juxtaposition, which often created 'vivid, compact metaphors – a notion that [...] lay at the heart of the haiku imagination' (Shirane 1998: 42). However, Shirane stresses that the Japanese haiku differed in that its juxtaposition 'often required a double reading of the juxtaposed texts, both as a paratactic collage and as representational fragments of a larger scene or narrative' (Shirane 1998: 44). Kovi Kawamoto of Tokyo University also argues that the Imagists' haiku focused on simplistic brevity at the expense of possibilities of 'interpretive conjecture' (Kawamoto 1999: 7). The Imagist poems were too self-explanatory and lacked the ability to 'draw on the specific cultural conditions that make haiku possible' (Kawamoto 1999: 8). In the Japanese tradition, literary allusions are made to other texts spanning many centuries by use of a single character. Kawamoto cites Arthur Waley's 1925 phrase 'a common classical repertory' as an apt description of what both the Chinese and Japanese poets could reference for their haiku. Kawamoto sees this referencing as unfortunately dissipating in the modern setting, with regard, too, to the English language context: it is for this reason that T.S. Eliot, he believes, when writing *The waste land*, 'found himself

obliged to append a commentary' of its classical literary allusions (Kawamoto 1999: 9). Also with reference to Eliot, Shirane argues '[t]he Imagist poet wished to communicate emotion without articulating it directly. That goal could be achieved by presenting an 'object,' or what T.S. Eliot called an 'objective correlative,' which would arouse in the reader that particular emotion without the poet stating it' (Shirane 1998: 42). Shirane describes how *kigo*, the seasonal word in haiku, as the referent 'anchored in the communal memory, functioned like an objective correlative in being able to arouse emotions in the reader through what appeared to be an objective description of nature or the external world' (Shirane 1998: 42). No equivalent capacity exists in the English language and its literary tradition, yet later haiku proponents would pursue this requirement in their attempts at definition.

The above identified reasons for dismissing the Imagists' contribution to haiku is utilised in my development of a contemporary English language haibun form. For example, haibun prose attempts to provide the cultural references that the English haiku cannot incorporate. It can complement the haiku and make its interdependence with the prose an extension of its individual importance and value. A study of the Imagists' 'failed' haiku reveals other leads; for instance, the placement of the haiku on the written page. Pound's experimentation with 'The metro' haiku, according to Shirane, shows that Pound could see the possibilities of English haiku placement in opening up responses in the reader beyond the traditional poetic forms:

The apparition of these faces in the crowd:

Petals on a wet, black bough.

'Here,' Shirane contends, 'Pound presented not just two lines but five intersecting perceptions' (Shirane 1998: 43). There is much yet to be experimented with when prose and short poems are presented in the same text. What possibilities exist for the placement of such haiku within the haibun prose and the haibun itself?

It is also helpful to examine the state of Japanese poetry during this period, with particular reference to haiku. What effects did the exposure to Western literature have upon the Japanese literary tradition? What can be learned from how poets dealt with new ideas and practices? How can their attempts (or refusal) to accommodate these assist in writing contemporary English-language haiku in haibun and haibun prose? In the early years of the Meiji Restoration, haiku poetry continued to be traditionally written, although there were significant changes. For example, in 1873, when the solar calendar was adopted, the old associations of seasonal words listed for use in haiku in formal classifications were updated. Spring now began in February, not at New Year. Basho was promoted to legitimacy as an object of divine worship, a government strategy 'at a time when a flood of Western ideas had swept over the country, threatening the old morality' (Keane 1999: 91). Translations of English poetry, such as *A selection of new-style poems* (1882), influenced emerging proponents of modern Japanese poetry ('shintaiishi', later abbreviated to 'shi'). They considered short poems inadequate to 'treat the complexities of modern life' (Keane 1999: 91). Many haiku writers, unaccustomed to this Western-inspired concept, never even considered haiku 'to fulfil the lofty purposes' of literature (Keane 1999: 91). They remained content to continue to describe the beauties of the natural world, rather than explore human

relations and emotions. However, some poets, like Masaoka Shiki, began to take notice, as Makoto Ueda notes:

The last decades of the nineteenth century [...] were a transitional period for Japanese poetry, a period when many issues were waiting to be settled. The foremost concerned poetic form. Tanka and haiku were still being written in great numbers, but poems in these forms suffered from mannerism as well as from close ties with premodern (and in the public eye, outmoded) culture. A new form inspired by Western poetry had been born, but it was still in its infancy. Both forms made use of classical or pseudoclassical language, which was distinctly different from the vernacular. Japanese poetry was waiting for some talented reformers with fresh ideas who could resolve these issues. (Ueda 1983: 48)

Ueda and Keane both acknowledge the role Shiki played in this reform. He imparted new life into the tanka and haiku and personally contributed to both. Shiki, Keane notes, was responsible for introducing the word ‘haiku’ to designate independent poems in seventeen syllables (Keane 1999: 5). While condemning many of Bashō’s haiku, Shiki ultimately ‘almost singlehandedly restored the haiku to an important place in Japanese poetry after first subjecting it to devastating attacks’ (Keane 1999: 92). He advocated free verse in respect to unrestricted haiku syllable count, the continuation of short-poem portrayal of nature and the principle of ‘internal harmony’, in which the juxtaposition of images achieved a selective realism. He also advocated ‘sequential composition’ for haiku and tanka. Ueda observes: ‘Sequential composition brings haiku and tanka closer to Western poetry by enabling them to voice more complex and extended reflections’ (Ueda 1983: 48). He quotes in full Shiki’s tanka sequence ‘Forcing myself to take up the pen’, composed in his dying year, as a wonderful exemplar of this, in that it combines appreciation of the beauties of the natural world with concerns regarding the poet’s mortality (Ueda 1983: 46-7). While Keane points out Shiki’s shortcomings, such as a disregard for the ‘feminine’ in Japanese poetry and his categorising of oriental literature as ‘negative beauty’ while ‘occidental art and literature [tend] toward positive beauty’ (Keane 1999: 97), his disciples took up the challenge of adapting traditional poetic forms to modern models.

After Shiki’s death in 1902, those who studied haiku with him split into two camps: ‘traditional’ and ‘non-traditional’. The former group was famously (and dictatorially) represented by Takaham Kyoshi and his magazine, *Hototogisu* (meaning ‘cuckoo’; Shiki, which is a pen name, also means cuckoo) (Sato 2008: 247). The non-traditional camp was led by Kawahigashi Hekigoto, who wrote for, and later became, the haiku critic for the publication *Nippon*. These two former friends held divergent views. The direct depiction of nature, *shasei*, was rejected by Hekigoto and his group as a bland record of impressions. They advocated that colloquial words be permitted and that the form of the haiku should not be fixed. Supporters of these different views responded by submitting their haiku to the respective publications. Debate regarding the compulsory inclusion of the seasonal reference continued. Keane credits Kyoshi as being largely responsible, through his magazine *Hototogisu*, for haiku becoming ‘the literary art of the common man: social class, education, political views, and the other elements in the individual makeup of poets were obliterated’ as haiku became ‘a

pastime rather than a serious literary form' (Keane 1999: 118). This trend continues to the present day, with thousands of haiku writers sharing their efforts in a plethora of writing circles and magazines across Japan.

By the early 1920s, the status of *Hototogisu* was being challenged. Keane observes: 'Perhaps the most established poets had lost patience with the unwritten rules governing the selection of poetry [...] and with the lack of criticism on the judgments passed by Kyoshi and his colleagues' (Keane 1999: 139). Mizuhara Shuoshi, for example, emphasised the importance of melody which haiku poets had previously largely overlooked. Scenes of the city and suburbs were permitted in the haiku published in his *Ashibi* ('the Andromeda') magazine, drawing many young poets to join Shuoshi's circle. Saito Sanki was to broaden haiku scenes to include skating rinks and stockholders' meetings and to be more ruthless when depicting nature, as in this haiku:

With a dry crackling
The praying mantis devours
The face of the bee.

(Keane 1999: 148)

Post-World War I poets would further the divide between traditional/classical and modern/contemporary haiku writers. Before leaving this period, women poets perhaps deserve special mention as their contributions (and how these were received) partially explain why the above haiku factions came to differ so much. The career, both critical and creative, of Yosano Akiko is exemplary. Her first book of tanka, *Midaregami* ('Hair in disorder'), published in 1901, examines a young woman's sexual thoughts and actions. It was described by her contemporary tanka poet Mizuhara Shion as 'an epoch-making work that sought beauty by reaching a woman's deep [psychological] strata', while the classical poet and scholar Nobutsuma decried it as 'pernicious to the human heart and poisonous to social education' (Sato 2008: 264). In her 2002 biography of Akiko, Janine Beichman claims *Midaregami* 'brought individualism to traditional poetry with a tempestuous force and passion found in no other work of the period' (Beichman 2002: 1). The following lines are an example:

This hot tide of blood
beneath soft skin and you don't
even brush it with a fingertip
Aren't you lonely then
you who preach the Way?

(qtd. in Beichman 2002: 105)

Beichman cites Akiko's importance as a feminist of the early twentieth century, contributing to social, political and education debate while also publishing twenty-one collections of poetry and devoting years to translating Murasaki Shikibu's *Tale of Genji*. Considered one of the finest tanka poets, Akiko also made critical observations regarding haiku, asserting for example that 'haiku is a form of poetry. All poetry is

emotional expression: its aim does not lie in narration, discussion, reportage, or communication' (Ueda 1983: 55). Akiko argued that tanka, on the one hand, provided powerful emotions to be expressed in 'active lyrics' while haiku contained 'passive lyrics', the poet's response to the sight of a man, an animal, the moon, or a plant (Ueda 1983: 56). She thought haiku poets were totally mistaken regarding *shasei* (descriptions of nature), as these were copies of fact, not the truthful expression of individual personal emotions. She considered the 5-7 pattern of haiku and tanka as 'vibrating in the pulse and breath of the Japanese people for several thousand years. It has been the rhythm of our lives since the time of our ancestors' (Ueda 1983: 83). Only classical Japanese was appropriate for the more traditional forms of verse, on the grounds of its smoother flow and elegance, but the spoken language was appropriate in free verse poems. While her ideas were considered both reactionary and revolutionary, Akiko believed a synthesis of Japanese and Western poetic concepts would achieve a new form that portrayed 'symbolic representation of the future possibilities of humanity' (Ueda 1983: 94).

There is much to be learned from the attempts of the Imagists to integrate elements of Japanese literary traditional form within an English language framework. The same applies to the efforts of Japanese poets to develop their own literary styles influenced by exposure to a different literary tradition. What can be learned from integrating the insights of poets from both cultures? From the perspective of a creative-writing practice-led research student, what possibilities emerge for a practitioner to develop her own contemporary haibun from a study of such innovations? How can the above poetic experimentations be utilised for writing my own contemporary Western haibun? Below is an example of one attempt to integrate this research into my creative practice. In a loose narration concerning the experience of a young family living for a year (1978) in a Gippsland coal-mining town being dug up for coal, the wife/mother keeps a diary, with some entries in haibun. The draft 'Family Stuff (1)' is included in a suite of haibun concerning her family's generational connections to the coal-mining industry. The phrases in bold track my application of some of the critical insights listed above:

I keep eaves-

dropping voices I know

won't answer me **personal, emotional expression**

Grandma Park died today

when I was six thirty years ago they left me with strangers in a
farmhouse on a hill with the passage so long I was lost no light no
window for the moon to show me home

When the lady stranger found me near the front door she told me it
was a long drive to the city but they would be home soon after the
funeral

There was a glorious fire in the front room but he said too late for
little girls *go back to bed* **double reading in the larger narrative**

if only

ifs could stop

trapped mice scratching **possibilities of interpretive conjecture**

In a thin Wonthaggi bed Grandfather Park laid out his concourse for
rolling bucket trains of coal

depoctrines shifted consolidated burial of dissolved & suspended
matter lateral in a diffusion of forests compressed into sedimentary
piles peat swamps lake swamps along growth faults *post Jurassic*
collapsed graben stratigraphic sequences coal bogs forever
transgressionally spread in multiple seam thicknesses from the Baw
Baw gentle hillocks into Bass Strait

I know all this stuff now I'm a mine town mother/wife/resident in the
Great Swamp underground **cultural specific references**

in dreams I walk

with them

only in dreams **possibilities of interpretative conjecture**

This haibun draft arranges the haiku in a sequential composition to prompt extended reflections of the voice/narrator. At the same time, they may stand alone from each other and from the contextual associations of the haibun prose. Like the Imagists, I hope to evoke the 'spirit' of haiku through concise imagery, brevity and musicality of language, yet add contextual, cultural complexities through associations with the haibun prose. In another haibun, 'Football', the title itself suggests the need for cultural referencing and the haibun prose presents a convenient mechanism for its inclusion. The initial haiku also contains disjunctive ambiguities in syntax and interpretative conjecture:

newborn crows alone in the lambing paddock **ruthless portrayal of nature**

Over the Princes Highway south through Thorpdale spud country
lambing time slopes are dotted with newborn white on the green while
their mothers winter coats are stained red with soil.

The reader is faced with a possibility that newborn crows are alone in a paddock ('field' if this haibun were submitted for publication overseas), or a newborn lamb is crying/crowing alone, while the mother and/or other ewes are not there, or are in other places in the field. This syntactical ambiguity is exacerbated by the cultural presupposition that the reader knows that crows prey on newborn lambs, picking out their eyes and often killing the mothers, too, while they lie helpless in the moments after giving birth. It isn't essential that the reader know Thorpdale in Victoria is extremely fertile, producing superior potatoes and fat lambs for human consumption, as the seemingly idyllic pastoral scene of quiet green slopes with contented inhabitants is sufficiently shattered by the haiku. While the haibun prose provides cultural referencing for the haiku, it contributes to further interpretative conjectures about the role of humanity in the life cycle of the natural world.

Shirane and Kawamoto rightly point out that English haiku can never hope to fulfil all the functions of its Japanese counterpart. Perhaps some of these can be performed in haibun, with its space for sequential composition and integration of cultural references within haibun prose. There is also room for more personalised explorations favoured by Akiko and her followers after their exposure to Western literature traditions.

For more than a century now, Western interest in understanding the Imagist origins of haiku and, by default, haibun has waned, along with the Imagist movement itself. Preoccupied with exploring avenues opened up (ironically by former Imagist movement associates such as Stevens and Williams, Joyce and Eliot) into modern and postmodern lyric poetic forms, the emphasis has remained on expressing the voice of the 'I' rather than on the place of the human within the natural world, as in traditional Japanese representations. Ezra Pound ended his days in voluntary exile from his cultural background, and he is owed a debt for his contribution to the introduction of Japanese literature to the Western tradition. The credo of the Imagist movement embraced the use of common speech, precision, new rhythm patterns, freedom in the selection of subject matter, clear imagery and the minimalised length of poems. To minimise the Imagists' contribution is to diminish the importance of recognising interconnections between poetic forms within and between Japanese and English language literary traditions, from which a contemporary English language haibun writer can learn.

Endnotes

¹ Definitions:

haibun. Prose written in the spirit of *haikai*. Poetic in both theme and style, it is usually interspersed with *hokku* or *haiku*.

haikai. Abbreviation of 'haikai no renga', a variety of *renga*.

haiku. An independent verse form normally having a 5-7-5 syllable pattern and containing 'kigo' ('seasonal word'), a word suggestive of the season. For Ueda (1983), only such verses written in the modern period (1868-present) are called *haiku*.

hokku. An opening verse of a *renga* sequence. When *renga* became almost extinct in the late nineteenth century, *hokku* attained complete independence and became known as *haiku*.

renga. Linked poetry of various types, usually with two or more poets participating in its creation. Derived from courtly *waka*, *renga* at first aimed at producing an elegant, graceful mood, until a more plebeian variety, *haikai no renga* (or *haikai*), emerged in the sixteenth century.

tanka. *Waka* written in the modern period.

waka. A traditional verse form consisting of five phrases with a 5-7-5-7-7 syllable pattern. *Waka* written in the modern period is usually called *tanka*.

As the haibun genre had been largely abandoned in Japan well before the Meiji Restoration (for reasons outside the scope of this chapter/paper), it was not an influence on the discourse between traditional and modern Japanese writers of Meiji and Taisho Period poetry. However, the evolution of Western haibun necessitates a study of the evolution of Western haiku and its

connection with its Japanese archetype. This connection is relevant to understanding how the Western haiku came to be defined and how the contemporary English-language haibun form developed..

Definitions taken from Ueda 1983: 427-9.

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