

Haiku

Yoshinobu Hakutani

American Haiku Toru Kiuchi,2017-11-30 American Haiku: New Readings explores the history and development of haiku by American writers, examining individual writers. In the late nineteenth century, Japanese poetry influenced through translation the French Symbolist poets, from whom British and American Imagist poets, Amy Lowell, Ezra Pound, T. E. Hulme, and John Gould Fletcher, received stimulus. Since the first English-language hokku (haiku) written by Yone Noguchi in 1903, one of the Imagist poet Ezra Pound's well-known haiku-like poem, "In A Station of the Metro," published in 1913, is most influential on other Imagist and later American haiku poets. Since the end of World War II many Americans and Canadians tried their hands at writing haiku. Among them, Richard Wright wrote over four thousand haiku in the final eighteen months of his life in exile in France. His *Haiku: This Other World*, ed. Yoshinobu Hakutani and Robert L. Tener (1998), is a posthumous collection of 817 haiku Wright himself had selected. Jack Kerouac, a well-known American novelist like Richard Wright, also wrote numerous haiku. Kerouac's *Book of Haikus*, ed. Regina Weinreich (Penguin, 2003), collects 667 haiku. In recent decades, many other American writers have written haiku: Lenard Moore, Sonia Sanchez, James A. Emanuel, Burnell Lippy, and Cid Corman. Sonia Sanchez has two collections of haiku: *Like the Singing Coming off the Drums* (Boston: Beacon Press, 1998) and *Morning Haiku* (Boston: Beacon Press, 2010). James A. Emanuel's *Jazz from the Haiku King* (Broadside Press, 1999) is also a unique collection of haiku. Lenard Moore, author of his haiku collections *The Open Eye* (1985), has been writing and publishing haiku for over 20 years and became the first African American to be elected as President of the Haiku Society of America. Burnell Lippy's haiku appears in the major American haiku journals, *Where the River Goes: The Nature Tradition in English-Language Haiku* (2013). Cid Corman is well-known not only as a haiku poet but a translator of Japanese ancient and modern haiku poets: Santoka, *Walking into the Wind* (Cadmus Editions, 1994).

Book of Haikus Jack Kerouac,2013-04-01 Highlighting a lesser-known aspect of one of America's most influential authors, this new collection displays Jack Kerouac's interest in and mastery of haiku. Experimenting with this compact poetic genre throughout his career, Kerouac often included haiku in novels, correspondence, notebooks, journals, sketchbooks, and recordings. In this collection, Kerouac scholar Regina Weinreich supplements an incomplete draft of a haiku manuscript found in Kerouac's archives with a generous selection of Kerouac's other haiku, from both published and unpublished sources. With more than 500 poems, this is a must-have volume for Kerouac enthusiasts everywhere.

My First Book of Haiku Poems Esperanza Ramirez-Christensen,2019-03-26 **Chosen for 2020 NCTE Notable Poetry Books and Verse Novels List**
Winner of 2020 Northern Lights Book Award for Poetry **Winner of 2019 Skipping Stones Honor Awards** My First Book of Haiku Poems introduces children to inspirational works of poetry and art that speak of our connection to the natural world, and that enhance their ability to see an entire universe in the tiniest parts of it. Each of these 20 classic poems by Issa, Shiki, Basho, and other great haiku masters is paired with a stunning original painting that opens a door to the world of a child's imagination. A fully bilingual children's book, My First Book of Haiku Poems includes the original versions of the Japanese poems (in Japanese script and Romanized form) on each page alongside the English translation to form a complete cultural experience. Each haiku poem is accompanied by a dreamscape painting by award-winning artist Tracy Gallup that will be admired by children and adults alike. Commentaries offer parents and teachers ready-made food for thought to share with young readers and stimulate a conversation about each work.

The Classic Tradition of Haiku Faubion Bowers,2012-04-26 DIVUnique collection spans over 400 years (1488–1902) of haiku by greatest masters: Basho, Issa, Shiki, many more. Translated by top-flight scholars. Foreword and many informative notes to the poems. /div

Zombie Haiku Ryan Mecum,2008-06-30 In your hands is a poetry journal written by an undead poet, recounting his firsthand experience during the zombie plague. Little is known about the author before he turned into a zombie, but thanks to his continued writings in this journal - even after his death - you can accompany him from infection to demise. Through the intimate poetry of haiku, the zombie chronicles his epic journey through deserted streets and barricaded doors. Each three-line poem, structured in the classic 5-7-5 syllable structure, unravels a little more of the story. You'll love every eye-popping, gut-wrenching, flesh-eating page!

On Haiku Hiroaki Sato,2018-10-30 Everything you want to know about haiku written by one of the foremost experts in the field and the "finest translator of contemporary Japanese poetry into American English" (Gary Snyder) Who doesn't love haiku? It is not only America's most popular cultural import from Japan but also our most popular poetic form: instantly recognizable, more mobile than a sonnet, loved for its simplicity and compression, as well as its ease of composition. Haiku is an ancient literary form seemingly made for the Twittersphere—Jack Kerouac and Langston Hughes wrote them, Ezra Pound and the Imagists were inspired by them, Hallmark's made millions off them, first-grade students across the country still learn to write them. But what really is a haiku? Where does the form originate? Who were the original Japanese poets who wrote them? And how has their work been translated into English over the years? The haiku form comes down to us today as a cliché: a three-line poem of 5-7-5 syllables. And yet its story is actually much more colorful and multifaceted. And of course to write a good one can be as difficult as writing a Homeric epic—or it can materialize in an instant of epic inspiration. In *On Haiku*, Hiroaki Sato explores the many styles and genres of haiku on both sides of the Pacific, from the classical haiku of Basho, Issa, and Zen monks, to modern haiku about swimsuits and atomic bombs, to the haiku of famous American writers such as J. D. Salinger

and Allen Ginsburg. As if conversing over beers in your favorite pub, Sato explains everything you wanted to know about the haiku in this endearing and pleasurable book, destined to be a classic in the field.

To Walk in Seasons William Howard Cohen, 2004-09-15 *To Walk in Seasons* is designed to help the beginner discover haiku for himself, and eventually create his own haiku poems. It includes a lively and sensitive introduction on the nature of haiku. For individual study, or for use in the classroom, it also contains a study guide aimed at recreating the thought processes behind this terse, concentrated form. Mr. Cohen's poetry like his anthology illuminates poetic experience: To walk in seasons is to discover what's inside a split instant To walk in seasons; passing through a dry gate into a rainstorm. To walk in seasons is to wake and find you really are. Mr. Cohen's haiku and other poems have appeared in many well-known literary periodicals such as *Literature East and West* and *American Haiku*. He is the author of *The Hill Way Home* and *A House in the Country*, and his works have been praised by such eminent poets as Peter Viereck and Mark Van Doren. (He was elected in 1963 to membership in the Poetry Society of America) Mr. Cohen won the title of United States Olympic Poet, representing the United States in Mexico City in 1968, and in 1969 he honored at the World Congress of Poets in Manila.

Haiku and Modernist Poetics Y. Hakutani, 2009-08-31 This book examines the genesis and development of haiku in Japan and traces its impact on modernist poetics. This study shows that the most pervasive East-West artistic, cultural, and literary exchange that has taken place in modern and postmodern times was in the reading and writing of haiku in the West. Hakutani roots Y.B Yeats symbolism in cross cultural visions; reveals Ezra Pound's imagism to have originated in haiku; and discusses some of the finest haiku written by Jack Kerouac, Richard Wright, Sonia Sanchez, and James Emanuel.

The Penguin Book of Haiku, 2018-05-31 The first Penguin anthology of Japanese haiku, in vivid new translations by Adam L. Kern. Now a global poetry, the haiku was originally a Japanese verse form that flourished from the sixteenth to nineteenth centuries. Although renowned for its brevity, usually running three lines long in seventeen syllables, and by its use of natural imagery to make Zen-like observations about reality, in fact the haiku is much more: it can be erotic, funny, crude and mischievous. Presenting over a thousand exemplars in vivid and engaging translations, this anthology offers an illuminating introduction to this widely celebrated, if misunderstood, art form. Adam L. Kern's new translations are accompanied here by the original Japanese and short commentaries on the poems, as well as an introduction and illustrations from the period.

Haiku harvest Japanese Haiku series IV, 2013-01-07 Step into a series of dazzling, funny, melancholy, and joyous moments with this collection of haiku masterworks. Translators Peter Beilenson and Harry Behn approached this volume with the twofold goals of crafting a book of haiku accessible to anyone and rendering their best guess at what the poets would have written in English. Their translations preserve the sublime spirit of each verse, conjuring vivid visual and emotional impressions in spare words. Haiku icon Basho is represented amply here, as are imagery-virtuoso Buson and wry, warm, painfully human Issa. The verses of Shiki, Joso, Kyorai, Kikaku, Chora, Gyodai, Kakei, Izen, and others also appear, illuminated by lovely woodblock prints. From the playful (Oh, that summer moon!/It made me go wandering/Round the pond all night –Basho) to the bittersweet (Everything I touch/With tenderness, alas/Pricks like a bramble –Issa) to the fondly amused (It is not easy/to be sure which end is which/of a resting slug –Kyorai), this collection will stir your senses and your heart.

Haiku for All William A. Fraenkel, 2002-10 The book should engage the person interested in reading haiku poetry for pleasure as well as newcomers to the writing of haiku. Parts of the book allow for interaction with the author by interested haiku writers. The author presents in a scholarly way his research into haiku and its history, as well as its previous uses. He talks about haiku of today and for the future with ample references on haiku to be found in the literature. In so doing, he takes the reader on a poetical journey through his life, autobiographically speaking, which makes the book more interesting and human, and not pedantic. He uses his haiku to speak out on such topics as love, nature, war and peace, and 9/11. His poetry describes his years growing up in New York City during the Great Depression; his stint as a combat Marine in World War II; his college days at N.Y.U.; his Colorectal Cancer and how he deals with it; his work with HIV/AIDS, drugs, and severely disabled adults; his Buddhist inclinations and living in the now; his feelings about the destruction of the Twin Towers. Some of his poems will come across as therapeutic while others may be seen as cathartic.

One Hundred Frogs Hiroaki Sato, 1995-05-02 No other Asian poetic form has so intrigued and beguiled the English-speaking world as the Japanese haiku. Even before World War I such imagist poets as Ezra Pound, Amy Lowell, and John Gould Fletcher were experimenting with the form. At that time, Pound well described the haiku as an intellectual and emotional complex in an instant of time. Indeed, it is the haiku's sense of immediacy and its precision that continue to appeal to poets and poetry lovers today. In recent decades there has been an upsurge of interest in the haiku, leading to a number of critical studies of the form, studies that have now culminated in the present book. This insightful work not only considers the haiku itself but also the extremely important yet often ignored renga or linked-verse form, out of which the haiku grew. No deep understanding of the haiku is possible without familiarity with the renga. *One Hundred Frogs* begins with a detailed history and description of the renga and haiku. Many renowned Japanese poets, most notably Basho, are represented in the wealth of translated poetry that illustrates the text. To bring this history up to date, a discussion of

modern Japanese and Western haiku is included. Next, the author discusses the craft of translating renga and haiku and explores recent developments in the two forms, offering a representative selection of modern works. To reveal the myriad choices open to translators of renga and haiku, the author provides an in-depth analysis of one of Japan's most famous haiku, Basho's poem about a frog in a pond, and presents a compilation of over one hundred translations and variations of the poem. The book closes with short anthologies of English-language renga and haiku by contemporary Western poets that offer a tantalizing glimpse of the diversity of expression possible with these two forms. An instructive celebration of the renga and haiku, this volume furnishes a new perspective on the work of some of Japan's outstanding poets of old and lays a foundation for the appreciation of the renga and haiku that are being written today.

Pageant of Seasons Helen Stiles Chenoweth, 2007-03-15 This is a collection of Japanese haiku written by an American poet Helen Chenoweth. The author has used a language that is all American in association, but very much enriched by her love for things Japanese. Poetry in Japan is as universal as air. It is read by everybody, composed by almost everybody, irrespective of class and condition. This statement by Lafcadio Hearn deeply impressed Helen Chenoweth. In course of her comprehensive studies in the art of writing and teaching poetry, she became enchanted by the Japanese haiku, in which the subtlest meanings and feelings can be expressed in three short lines. Pageant of Seasons offers many lyrical haiku, some of which are centered around the Pacific Ocean. Other haiku show nature in all its facets of growing. These poems create a kaleidoscope of charming images and experiences to which each of us will attach his own meanings.

Haiku in English: The First Hundred Years Philip Rowland, Allan Burns, 2013-08-26 The first anthology to map the full range of haiku in the English tradition. Haiku in English is an anthology of more than 800 brilliantly chosen poems that were originally written in English by over 200 poets from around the world. Although haiku originated as a Japanese art form, it has found a welcome home in the English-speaking world. This collection tells the story for the first time of Anglophone haiku, charting its evolution over the last one hundred years and placing it within its historical and literary context. It features an engaging introduction by former U.S. poet laureate Billy Collins and an insightful historical overview by leading haiku poet, editor, and publisher Jim Kacian. The selections range from the first fully realized haiku in English, Ezra Pound's "In a Station of the Metro," to plentiful examples by haiku virtuosos such as John Wills, Marlene Mountain, Nick Virgilio, and Raymond Roseliep, and to investigations into the genre by eminent poets like John Ashbery, Allen Ginsberg, and Seamus Heaney. The editors explore the genre's changing forms and themes, highlighting its vitality and its breadth of poetic styles and content. Among the many poems on offer are organic form experiments by E. E. Cummings and Michael McClure, evocations of black culture by Richard Wright and Sonia Sanchez, and the seminal efforts of Jack Kerouac.

The Little Book of Neuroscience Haiku Eric Chudler, 2013-05-20 Fun, informative poetry about the brain. Elephant on brain You have a lot on your mind Neurologist says. The brain has fascinated philosophers and scientists for centuries. And why not? It is perhaps the most mysterious thing in the universe. Yet it's probably safe to say that The Little Book of Neuroscience Haiku approaches the brain in a way that no one has before. Neuroscientist Eric H. Chudler has created a whimsical yet educational book of haiku about the brain, each poem conforming to the strict definition of the Japanese verse form: three lines containing five syllables, seven syllables, and five syllables. Organized in three parts, one part discusses places (areas of the brain); one takes up things (such as brain scans); and one is about people (such as the researchers who have helped us learn about this elusive organ). Extensive notes complete the book, educating readers in an amusing, poetic, and at times moving fashion. This book will be sure to delight science readers.

The Pocket Haiku, 2019-10-29 A collection of classical Japanese haiku selected and translated by one of America's premier poet-translators. Haiku is one of the most popular and widely recognized poetic forms in the world due to its brevity, emotion, and astounding ability to capture the unique experience of a single moment. This collection, beautifully translated by Sam Hamill, compiles over two hundred haiku from classic Japanese literature written by masters of the genre like Bashō, Buson, and Issa. Based on images from nature, these poems express themes of joy, temporality, beauty, wonder, loneliness, and loss, inviting the reader to participate in the authentic experiences of these poets.

One Hundred Great Books in Haiku David M. Bader, 2005 In the sixteenth century, Zen monks in Japan developed the haiku, an unrhymed poetic form consisting of 17 syllables arranged in three lines. Now, in One Hundred Great Books in Haiku, David Bader has applied this ancient poetic form to the classics. From Homer to Milton to Dostyevsky, the great books are finally within reach of even the shortest attention spans!

Seeds from a Birch Tree Clark Strand, 2023-02-07 "A brilliant and engaging book on haiku, and on the state of the body and mind required in the million to one shot against producing a good one" —Jim Harrison First published in 1997, Seeds From a Birch Tree introduced readers to the only form of poetry in all of world literature that makes nature into a spiritual path. Its message was simple: Haiku teaches us to return to nature by following the seasons—seventeen syllables at a time. With its mix of poetry and memoir, fallen leaves and birdsong, Seeds From a Birch Tree awakens us to what Bashō called "the life of each thing." Simple instructions guide us to the possibilities for creativity and joy hidden in plain sight in the natural world around us, giving us hope and resilience in the face of life's challenges. This Revised & Expanded 25th Anniversary Edition includes the complete text

of the original classic, plus dozens of new haiku and an Afterword by the author discussing haiku for the 21st century.

Haiku Moment Bruce Ross,2011-12-27 Kagero Nikki, translated here as The Gossamer Years, belongs to the same period as the celebrated Tale of Genji by Murasaki Shikuiibu. This remarkably frank autobiographical diary and personal confession attempts to describe a difficult relationship as it reveals two tempestuous decades of the author's unhappy marriage and her growing indignation at rival wives and mistresses. Too impetuous to be satisfied as a subsidiary wife, this beautiful (and unnamed) noblewoman of the Heian dynasty protests the marriage system of her time in one of Japanese literature's earliest attempts to portray difficult elements of the predominant social hierarchy. A classic work of early Japanese prose, The Gossamer Years is an important example of the development of Heian literature, which, at its best, represents an extraordinary flowering of realistic expression, an attempt, unique for its age, to treat the human condition with frankness and honesty. A timeless and intimate glimpse into the culture of ancient Japan, this translation by Edward Seidensticker paints a revealing picture of married life in the Heian period.

American Haiku, Eastern Philosophies, and Modernist Poetics Yoshinobu Hakutani,2020-10-29 American Haiku, Eastern Philosophies, and Modernist Poetics traces the genesis and development of haiku in Japan as it transformed over the years and eventually made its way to the Western world. Yoshinobu Hakutani analyzes the prominent Eastern philosophies expressed through haiku, such as Confucianism and Zen, and the aesthetic principles of yugen, sabi, and wabi. Hakutani discusses several reinventions of haiku, from Matsuo Basho’s transformation of the classic haiku, to Masaoka Shiki’s modernist perspectives expressing subjective thoughts and feelings, and eventually to Yone Noguchi’s introduction of haiku to the Western world through W. B. Yeats and Ezra Pound. Hakutani argues that the adoption and transformation of haiku is one of the most popular East-West artistic, cultural, and literary exchanges to have taken place in modern and postmodern times.

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Haiku Introduction

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