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Haiku & Tanka
Haibun
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Special Features
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Haiku & Tanka

*

cantaloupe-colored sky
juice drips
from my lips...

melonenfarbiger Himmel
Saft tropft
von meinen Lippen

Raquel D. Bailey

*

firefly –
for a moment
my fist glows

Leuchtkäfer –
für einen Moment
glüht meine Faust

spring moon –
one last drink
and then another

Frühlingsmond –
ein letztes Glas
und dann noch eins

hellish heat
the preacher wipes the sweat
from his forehead

höllische Hitze
der Prediger wischt sich den Schweiß
von der Stirn

the surgeon
before giving the news
washes his hands

der Chirurg
bevor er die Nachricht überbringt
wäscht seine Hände

Collin Barber

*

song thrush song
in the valley breeze
wood anemones

Singdrossellied
in der Brise vom Tal
Waldanemonen

contrails . . .
a house martin flicks
into the wind

Kondensstreifen ...
eine Mehlschwalbe schlenzt
in den Wind

John Barlow

*

jenseits der Wiesen
nahezu still
der Schlachthof

beyond the meadows
almost in silence
the slaughterhouse

Wolfgang Beutke

*

Anglerbericht –
zwischen Opas Händen
wächst die Entfernung

angler's report –
the distance grows
between grandpa's hands

Claudia Brefeld

*

first flight
the sudden wrinkling
of the sea

erster Flug
plötzlich kräuselt sich
das Meer

Dawn Bruce

*

wilde Akazien
summen im fernen Wind
an bunten Masken
die Federn der Sirenen

wild acacias
hum in past winds
on colorful masks
feathers of the Sirens

Gerd Börner

*

buck moon
settles
on the waiter's bald pate

Dollarmond
setzt sich auf die kahle Platte
des Kellners

autumn stroll
...dead leaves
on the carousel

Herbstbummel
...tote Blätter
auf dem Karussell

Helen Buckingham

*

shopping in Milano –
a Russian coin
misplaced in my purse

Einkaufen in Mailand –
eine russische Münze
fehl in meiner Börse

cloudless sky –
I want to live
like this growing flower

wolkenloser Himmel –
ich möchte leben
wie diese Blume, die wächst

winter beach
from a cabin to the sea
bird tracks

Strand im Winter
von der Kabine zum Meer
Vogelspuren

Valeria Cecon

*

dandelion wind
I trace the letters
of another's name

Pustebblumenwind
ich zeichne die Buchstaben
eines andern Namens nach

Ellen Compton

*

autumn leaves –
she slowly unravels
her sweater

Herbstlaub –
langsam ribbelt sie
ihren Pulli auf

outdoor concert
the opening sound
of umbrellas

Freiluftkonzert
das Geräusch sich öffnender
Regenschirme

Susan Constable

*

where is it now –
the wind that took
his ashes?

wo ist er jetzt –
der Wind, der sie hinwegtrug,
seine Asche?

clean windows –
the worry lines
in her face

saubere Fenster –
die Sorgenfalten
in ihrem Gesicht

a new bird sings
from the tallest fir...
I search for words

ein neuer Vogel singt
von der höchsten Kiefer...
ich suche nach Worten

family reunion –
rain spatter between
syllables

Familientreffen –
Regenspritzer zwischen
Silben

Laryalee Fraser

*

city morning –
the diva's warm-up rises
above sirens and rain

Stadtmorgen –
das Einsingen der Diva
übersteigt Sirenen und Regen

Barry George

*

murmuring surge
mussel shells
slightly open

rauschende Brandung
Muschelschalen
leicht geöffnet

shop window in Lodz
nothing but
this red winter sun

Schaufenster in Lodz
nichts außer
dieser roten Wintersonne

Anthony Anatoly Kudryavitsky

*

hot sunrise
the neighbor's coffeemaker
groans

heißer Sonnenaufgang
des Nachbarn Kaffeekoher
stöhnt

the boy snores
through his missing tooth
the new moon

der Junge schnarcht
durch seine Zahnlücke
der Neumond

the window-washers
arguing
a week of rain

die Fensterputzer
uneins
eine Woche Regen

Keith Heiberg

*

Nebelmond
die Brücke zur Insel
ankert im Nichts

foggy moon
the bridge to the island
runs into nothing

Martina Heinisch

*

footsteps behind me
my muffled cries
end the dream

Schritte hinter mir
meine erstickten Schreie
beenden den Traum

All Saints Day
the scratch of dry leaves
across pavement

Allerheiligen
das Kratzen von trockenem Laub
auf dem Gehsteig

after a cold spell
magnolia petals
slow my steps

nach dem Kälteeinbruch
Magnolienblüten
halten meine Schritte zurück

Peggy Heinrich

*

a red canoe
meanders down the river
Indian summer

ein rotes Kanu
schlängelt flußab
Altweibersommer

Elizabeth Howard

*

she sits
at the far end of the bench –
beautiful stranger
the shadow of her knee
rubs up against my leg

sie sitzt
am andern Ende der Bank –
schöne Fremde
der Schatten ihres Knies
reibt sich an meinem Bein

waiting for her call –
a bowl of cherries
reduced to pits

Warten auf ihren Anruf –
eine Kirschschaale
nur noch voller Kerne

daybreak
the sound of things
not yet there

Tagesanbruch
der Klang von Dingen
die noch nicht da sind

winter holidays
a flurry of hands
on the platform

Winterurlaub
ein Gewirr von Händen
auf dem Bahnsteig

dress rehearsal parents act enthused
Kostümprobe Eltern spielen begeistert

Bob Lucky

*

Schatten überzieht
langsam das Grab der Freundin,
und es wird kühler.

Slowly a shadow
moves over the girlfriend's grave,
and it's getting cooler.

Horst Ludwig

*

thunderheads
in all directions –
wildflowers streaking by

Gewitterwolken
in allen Richtungen –
Wildblumen flitzen vorbei

chrysanthemums
the host and his parrot
invite us in

Chrysanthemen
der Gastgeber und sein Papagei
bitten uns herein

the gentler way the wind moves maidenhair
sanfter der Wind im Mädchenhaar

blue butterfly
I keep coming back
to the same place

blauer Falter
ich komme immer wieder
zum selben Platz zurück

Peggy Willis Lyles

*

across the green
spring colours
of children

durch den Park
Frühlingsfarben
von Kindern

birthday card
under the door
birdsong

Geburtstagskarte
unter der Tür
Vogellied

Peter Macrow

*

aufschauen
von seinem Ringfinger –
ein Schwarm Zugvögel

looking up
from his ring finger –
a flock of migratory birds

Claudia Melchior

*

snowlight –
a few eyelashes
in the sink

Schneelicht –
ein paar Wimpern
im Ausguß

the junkyard
in neat piles
first snowfall

der Schrottplatz
in sauberen Haufen
erster Schneefall

first fireflies . . .
i send a few
emails

erste Glühwürmchen . . .
ich versende ein paar
E-Mails

Scott Metz

*

mallards in rain:
one over, one under
the island bridge

Stockenten im Regen:
eine über, eine unter
der Insel-Brücke

teals whistle over the seawall long black freighters
Krickentenpfeifen über der Seemauer lange schwarze Frachter

Matthew Paul

*

toter Leuchtturm
funkelnd im Watt
Abendrot

dead lighthouse
glittering in the mudflat
afterglow

Gabriele Reinhard

*

military cadets
in camouflage—suddenly
frolicking in snow

Militärkadetten
in Tarnanzügen—plötzlich
im Schnee herumtollend

Miriam Sagan

*

these short evenings
in last year's leaves
a blackbird skull

diese kurzen Abende
im Laub vom letzten Jahr
ein Amselschädel

David Serjeant

*

at the lad's graveside
a beach ball
with his breath in it

am Grab des Jungen
ein Wasserball
mit seinem Atem darin

Lee Ann Stanford

*

twenty-seven years –
this sandwich she brings me
fresh as the first

siebenundzwanzig Jahre –
das Sandwich, das sie mir bringt
frisch wie das erste

Richard Stevenson

*

funeral moon
the wide-spread wings
of a snow angel

Leichenmond
die weiten Flügel
eines Schneeengels

autumn leaves –
the refrigerator door littered
with Post-It notes

Herbstlaub –
die Kühlschranktür übersät
mit Notizblättern

still fresh
in my nose
funeral flowers

immer noch frisch
in meiner Nase
Begräbnis-Blumen

Marie Summers

*

zee en klanken
luid rijzend en dalend
naakt op het strand

the sea
loud rising and falling
nude on the beach

das Meer
laut steigend und fallend
nackt am Strand

Geert Verbeke

*

dog days moon
i throw a heavy stone
at my reflection

Hundstagemond
ich werfe einen schweren Stein
nach meinem Spiegelbild

a butterfly
the slightest breeze
in this heat

ein Schmetterling
die leiseste Brise
in dieser Hitze

Josh Wikoff

*

die Spieluhr schweigt,
unverhofft der erste Griff
nach Mamas Lächeln

the music box finished,
suddenly his first reaching
for mummy's smile

Klaus-Dieter Wirth

*

silent bus stop
each teen sways
to her iPod

einsamer Bushalt
jedes Mädchen schwingt
mit ihrem iPod

a duck rises ...
fading footprints
on the pond

eine Ente fliegt auf
auf dem Teich
verblassen die Spuren

Quendryth Young

Notes:

All haiku by Claudia Brefeld, Martina Heinisch, Claudia Melchior and Gabriele Reinhard have been translated from German into English by the Chrysanthemum Editorial Team.
The english versions of the poems by Gerd Börner and Klaus-Dieter Wirth are self-translations of the authors. All other poems are translations by the Chrysanthemum Editorial Team.

Anmerkungen:

Die Texte von Raquel D. Bailey, Collin Barber, John Barlow, Dawn Bruce, Helen Buckingham, Valeria Cecon, Ellen Compton, Susan Constable, Laryalee Fraser, Barry George, Anthony Anatoly Kudryavitsky, Keith Heiberg, Peggy Heinrich, Elizabeth Howard, Bob Lucky, Horst Ludwig, Peggy Willis Lyles, Peter Macrow, Scott Metz, Matthew Paul, Miriam Sagan, David Serjeant, Lee Ann Stanford, Richard Stevenson, Marie Summers, Geert Verbeke, Josh Wikoff und Quendryth Young wurden vom Redaktionsteam aus dem Englischen ins Deutsche übertragen.
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H a i b u n

R e c i f e

In the shade of a mango tree, we eat chicken and rice. Nearby two street children wait motionless. They hold empty shoeboxes for our leftovers.

a football rolls
towards my feet
the gaze of the kids

Gerd Börner

R e c i f e

Im Schatten eines Mangobaumes. Wir essen Huhn mit Reis. In der Nähe warten zwei Straßenkinder still mit leeren Schuhkartons auf das, was wir auf unseren Tellern übrig lassen werden.

ein Fußball rollt
vor meine Füße -
die Augen der Jungs

Gerd Börner

Cloudy night
someone heats the spoon
over a flame
The lamp in the underpass has stopped flickering.

Gerd Börner

Wolkennacht
jemand kocht
einen Löffel auf
In der Unterführung flackert die Lampe nicht mehr.

Gerd Börner

Westwind

Coloured stones roll to and fro in the last wave. The red one in my hand has now turned grey.

someone's glued
pieces of a mirror
to the Wall

Gerd Börner

Note by Gerd Börner:

Tanbun is the combination of a very short prose part consisting of 31 or less syllables and a haiku or tanka before or after the prose text. The genre was also called Tibun (tiny haibun) by Larry Kimmel, who started to experiment with such kind of short haibun at first. Then Kenneth Leibman, former editor of "Frogpond", recommended the name of tanbun since its Japanese meaning is 'short piece' or 'short combination' signifying as well 'terse prose poem'. Maybe we should wait how it's called in German for the future...

Note: All "Tanbun" by Gerd Börner have been translated from German into English by Klaus-Dieter Wirth and Kilmeny Niland.

Westwind

In der letzten Welle rollen bunte Kiesel hin und her. Der rote in meiner Hand ist grau nun.

Jemand
hat Scherben eines Spiegels
an die Mauer geklebt

Gerd Börner

Anmerkung von Gerd Börner:

Tanbun ist die Verbindung eines sehr kurzen Prosateils mit 31 oder weniger Silben und einem Haiku oder Tanka vor oder hinter dem Prosatext. Larry Kimmel, der zuerst mit sehr kurzen Haibun experimentierte, wollte diese Arbeiten Tanbun oder Tibun (tiny haibun) nennen. Kenneth Leibman Herausgeber des frogpond, empfahl den Namen Tanbun, weil im Japanischen Tanbun „kurzes Stück“ oder „Kurze Komposition“ oder „knappes Prosagedicht“ (terse prose-poem) bedeutet. Vielleicht lassen wir die Zukunft entscheiden, welcher Terminus sich für diese Haiku-Kurzprosa oder kurze Haiku-Prosa im Deutschen einbürgern wird.

New Dehli

The way from Indira Gandhi International Airport to New Dehli center is a nightmare. After twenty days of work in Little Tibet, it is not easy to confront crowds, heavy pollution and carcasses of dead cows at the margins of the road. The taxi carries my colleague and me to the Imperial Hotel in the central district of the megalopolis. A room is waiting for us before tomorrow's flight for Italy.

The immense hotel imposes itself with all its colonial glamour. In the foyer, we plunge into the air-conditioned atmosphere mixed with the warmest welcome from the Indian staff. It's clear at first sight that this is one of the most luxurious hotels in India.

All the reception staff speak PERFECT English, and after long weeks in Ladakh, where we communicated in broken English, I work hard to follow their speech. Our room feels like a mini apartment: Firstly, I phone my mother in Italy, then watch satellite TV before calling the hotel's laundry service. Unlike the reception staff, no one speaks good English there. The only phrases they know are - "you are welcome" and "thank you, Sir" when receiving the tip.

For use of the bathroom I make precise arrangements with my travel companion. He agrees that I am to go first and to take as much time as I want, and then it will be his turn (assuming he will stay a lot of hours!). Absolute cleanliness reigns inside our room. There's not a speck of dust.

While I'm having my bath, I recall that in Leh we only had a basin of water with a pitcher for washing. When my colleague is in the bathroom, I decide to order room service, then try to understand the secret of this absolute cleanliness. It is then I realize: the windows are sealed...
welded.

Dehli sunset;
over the rusty hovels
the Imperial Hotel

Andrea Cecon

Berlin Wall

"...What is this? Something's been broken?" my Russian wife asks me. "In some way, yes, several years ago... it was a present from Roberto," I answer. Roberto went to find his sister in Germany that November. I don't remember if she was living in Munich or in Berlin, but the events attracted him inexorably to Berlin. Roberto and I were schoolfriends. I don't remember my state of mind... I was 16, stuck in front of the TV set as all of us in Italy and in the rest of the world were. But as I look at these coloured pieces, found some days ago in a forgotten box, lots of thoughts crowd my mind -- if that wall dividing Europe and the world still existed, would I have ever met my wife?

leaves fall in Berlin--
my friend souvenirs
Wall splinters

Andrea Cecon

Cocoon

This caterpillar's hibernaculum is flawed, frost invaded. No butterfly or moth bums an insulated ride. The metal playground slide conducts the chill the children, summertime, find so thrilling -- in winter sled the hill.

park swing
my woolen mitten
frozen to the chain

Charles Hansmann

Doldrums Entry

Sand isn't land, nor is it sea. Shore is where both or neither want to be. Can't say the same about air. We might be grounded, but we live there. And who's to say the sky doesn't need every inch beyond the earth to make it blue? Blue because for all purposes endless, nothing gets past. Though now there's a breeze, and wind amends this stall - fast.

calm surface
cloudlessness
reflected

Charles Hansmann

E i n s i c h t e n

"Qui peut dire où vont les fleurs du temps qui passe ...?"*

Der Brief eines alten Freundes, gerade fünfundachtzig geworden, geht mir nicht aus dem Sinn. Resignation, fast Verbitterung spricht aus den Zeilen, die kaum zu lesen sind. Makuladegeneration. Schleichend unterhöhlen die Krankheiten seine Lebensfreude. "Il reste les souvenirs et les médicaments."

Ich schlage ein altes Fotoalbum auf, drei Jahrzehnte gemeinsamer Erinnerungen. Anregende Gespräche bei Bordeaux oder Weißburgunder, Hausmusik und deutsche Weihnachtslieder unterm Tannenbaum. Wanderungen in den Hochalpen, entlang den Klippen der Bretagne und auf den Spuren der Impressionisten in Bougival.

"Vive la rose"
im Park von Versailles
Gitarrenklänge

Er war ein guter Gesellschafter, mit Charme und Esprit, stolz auf Frankreichs Geschichte, doch offen für andere Kulturen. Immer aktiv und erfolgsgewohnt, eine steile militärische Karriere. Und jetzt ... "Es bleiben Erinnerungen und Medikamente". Sonst nichts?

Meine Aussichten
schwinden - doch es mehren sich
meine Einsichten

Rudolf Jüdes

*französische Fassung von "Where have all the flowers gone"

"Vive la rose": altes französisches Chanson

Ruth Franke

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Snow and Ice

Abhi lives between the colossal pine-trees and the purple asters near the Salka waterfall. Things are changing in the circle of seasons. They will never be what they used to be, but that's all right. Throughout his whole life, Abhi was a nomadic craftsman; on the road between settlements and small hamlets to sell his bowls and bells. Getting on in years, he has found serenity in the fruitful mountains under the cloudy sky with the endless views.

A lumberjack riding past looks at Abhi's skilful hands moulding big bowls with snow and ice. 'Your bowls will never sing,' laughs the impertinent man. Abhi nods and smiles: 'Indeed my friend, they will soon melt to become liquid silence.'

melting ice
a tomcat gazes
at the drops

Geert Verbeke

Japonism

Frankly speaking, haiku filled with superficial 'japonism' like: 'geisha', 'samurai' and 'mount Fuji', are 'cliché'! What's more: writing japonism is mostly shameful for our Japanese friends.

slipping in and out
the Japanese nightclubs
drinking French wine

I am thinking about 'japonism' and about haiku rules and agreements. A few of my own questions:

Can I write haiku about cherry blossoms, koi and green tea?
Can I write haiku about the last samurai and martial arts?
Can I only write haiku about Western subjects?
Can I write haiku about experiences in Japan?
Can I write haiku about tingshas from Nepal?
Can a Chinese write about Brussels Beer?
Can a Japanese poet write about Paris?
Can you write about the war in Iraq?

Geert Verbeke

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Essays

I. Metaphor and Haiku

by Ludmila Balabanova

With all the numerous rules about haiku around, there is hardly a more confusing one than this: avoid metaphors. Everybody knows that it is not obeyed even by the classical haiku poets. Many outstanding Western thinkers since Aristotle, Cicero and Quintilian have considered metaphors so deeply rooted in life that no art could exist without them. Many contemporary authors share this idea. In their book "Metaphors We Live By"(1) George Lakoff and Mark Johnson analyze a coherent metaphoric system which expresses an attitude to life. Such a system apparently exists very deeply and independently from the concrete language. On the other hand, the metaphor is the main reason why some good short poems are not successful haiku.

So we have to study the delicate border between the acceptable and the non-acceptable metaphor in haiku.

The big confusion regarding the use of the metaphor in haiku comes from the complicated definitions and the many aspects of the notion "metaphor". They extend from the small space between the simile and the allegory in a narrow literary sense to the extensively broad understanding of art and science as metaphors.

According to Encyclopedia Britannica "a metaphor" is "an implied comparison in contrast to the explicit comparison of the simile ...and its varied functions range from merely noting a likeness to serving as a central concept and controlling image". Undoubtedly this is a broader understanding of the metaphor which differentiates it from the simile, but not from other similar figures of speech.

Investigating the border between the acceptable and the non-acceptable use of metaphors in haiku we will look at two aspects: of quality and quantity. In connection to the former we will try to prove:

1. The metaphor understood in a narrow literary sense is not consistent with haiku.
2. The metaphor understood in a broader sense without taking into consideration the strict border with similar methods of transference is one of the basic techniques in haiku. The first definition of metaphor belongs to Aristotle(2) who defines it as "application of an alien name by transference either from genus to species, or from species to genus, or by analogy, that is, proportion". Out of this limited definition which suggests transference of a foreign characteristic to a certain reality which defines a more or less obvious connection between meaning and image, the metaphorical principle of transference can be broadened. This makes this connection weaker but also leads to foreign territories such as allegory and symbol.

Let us see what the contradiction between the metaphor, understood in a narrow sense, and haiku is. In Isaac Passi's book "Metaphor"(3) there is the following statement: "The

metaphor is based on the inner peculiarity of the human mind to compare (to approach) and to distinguish (to move away)". Then, without ignoring the important role of imagination, we can conclude that the metaphor viewed in a narrow sense is produced by intellect. As in it the transference is more strictly defined, the logic of the metaphor, connected with the needed analogy, is more obligatory. The connection between metaphor and haiku cannot be considered without taking into account the specific peculiarities of the Western and Eastern mentalities. The fact that the West worships intellect maybe makes it clear why the metaphor in a narrow literary sense is so often used in Western poetry. Without going into details about the connection between Zen philosophy and haiku, we still see that intellect is not crucial for writing haiku. Besides, the intellectually created metaphor is often too abstract and contains no concrete sensory images.

The broadest, philosophical sense of the metaphor takes us in a space where everything is interconnected and things happen and are not invented. Here the connection between the two objects of the transference is not logically defined and to a great extent depends on the subjective perception. With the weakening of the rational argument the metaphoric coherence visibly decreases, which leads to a better quality of each literary text because it is connected with more unexpected links. This decrease in the coherence is anyway imaginary as art develops in a metaphysical space which is whole and united and where a union of the self and the world is realized. Such space, an analogue of cosmos, is naturally maximally coherent.

In fact, the ones who defend the use of metaphor in haiku poetry actually interpret it in its broader sense. In connection to this, particularly interesting is the paper of the haiku researcher Jane Reichhold, "Metaphor in Basho's haiku poetry."⁽⁴⁾ In the conclusion of this article we find: "When encouraging writers to resume the use of metaphor, I am not suggesting the metaphor be selected and used in the conventional English literature tradition. Part of the delight and popularity of haiku is the learning of new, and for Western writers, unusual methods of stating the metaphors that come with our inspiration". Let's see how the metaphor is revealed in some of the examples given by the author. The first quoted haiku of Basho is the following:

on a bare branch
a crow settles
autumn dusk

Then Jane Reichhold's interpretation of the metaphor follows. The transference is realized not only by the characteristic "dark, black" but also by the verb which means "land" and "fall" (for dusk) at the same time. It is pointed out, of course, that the crow and the late autumn are associated with death - a deeper connection.

Let's speculate whether this is a metaphor in the narrow sense of the term. The mentioned connections, though obvious for the experienced reader, are not imposed by the author. For instance, if the poem sounded like this:

on a bare branch
with wings of crow
autumn dusk settles

the connection between "crow" and "dusk" would be fixed with the transference of "wings". If we have to stick to the narrow literary sense, this is exactly a metaphor while Basho's haiku is metaphorical in a broader sense. I think it is obvious how the changed poem starts to resemble a Western poem. In fact the use of metaphor in a narrow sense, like in the example, is the most common approach in Western poetry.

Using the same example, we can go further in this direction, making the connection between the two objects stronger, reaching the simile. Here the border is clear. It is believed that the words "as", "like", "as if" and similar words are what distinguish the simile from the metaphor. If it contained a simile the example would sound like this:

on a bare branch
like a crow settles
autumn dusk

It is directly stated that the autumn dusk is like a crow. It is apparent that haiku wouldn't gain anything from extending the territory of the metaphor in this direction. The words "like", "as if", "as" etc. strengthen the connection between the two objects to the extent of an absolute declaration and the text loses quality.

Let's see the other direction of extending the sphere of the metaphor. What happens when the connection in question becomes weaker? According to some authors it is the weaker connection between the two objects which leads to transferring the metaphor to the territories of allegories and symbols. Here the border is not so clearly defined because unlike the case of the simile we do not have a clear distinguishing criterion. Quintillion defines the allegory as "something less clear" than the metaphor which "expresses some things in words and implies other"(5). In his book "Metaphor", we have already mentioned, Isak Pasi states that "all classical definitions about allegory suggest the idea that it implies a more general and abstract meaning in a concrete and sensory image which serves as an illustration and space for guessing the more general and abstract meaning".

Actually this is one of the basic techniques in haiku where a specific and sensory image exists behind which layers of more abstract meanings are hidden. As George Marsh points out, "although haiku does not use metaphors, it can often be a metaphor"(6). As an example in his article the following haiku by James Kirkup is given:

Waterfall roaring -
though the sparrow sings unheard,
still he keeps singing

Although this poem is no doubt about the power of the poetic spirit, a metaphor in the narrow sense of the term does not exist and no matter how obviously the metaphor resounds, the main character in this haiku is a sparrow. This example is an exact illustration of the quoted above generalization of the definitions of allegory by Isac Pasi.

The border between metaphor in a narrow literary sense and symbol is also not clearly defined. It is believed that the symbol is polysemantic, i.e. it offers a multitude of meanings which it can symbolize. This is a more relative difference than the one between metaphors and allegories because a good metaphor can also be polyphonic. Perhaps the symbol is a metaphor often repeated, imbedded in the consciousness, a generalized

metaphor which can be expressed in a word or in a drawing of few strokes. In all cases, the connection between the two objects of transference is never declared. What is more this connection is often vaguely revealed because we rely on a preliminary inclination of perceiving.

The use of symbol in haiku is so common that it needs no commentary. It is enough to mention the season word "kigo" - a traditional technique which suggests that the seasons symbolize periods in human life. Of course this is only one of the possible meanings of the polysemantic season word.

Many other symbols exist; some of them are often used in Western literature as well. For instance "the river" symbolizes life, death, the border between life and death etc. So we come to the conclusion that the weaker the connection between the two objects of transference, the deeper the metaphor, the more desired is this metaphor in haiku.

The second aspect in which we can view the use of metaphor in haiku can be called the "quantity aspect." I mean the case when more than one metaphorical image is offered in a haiku poem, especially if the metaphorical images have a more abstract character. While editing the anthology "Mirrors"(7) I came across many such haiku poems influenced by the Western poetic tradition. Here is just one example:

Over the shadow
of my years -
northern lights
(Stephan Petkov)

Apparently here there are two metaphors in three lines and they are abstract: "the shadow of my years" and on the other hand "northern lights over the shadow". Though abstract the second metaphor is acceptable here because it is balanced by the real image of northern lights and the poem can be edited by omitting the first metaphor, for instance:

Over my years
gone by -
northern lights

Achieving simplicity usually deepens the metaphor. Northern lights are observed over the Northern lands sunk in darkness and cold, and the reader can guess the years which have passed were not easy. David Lanoue made the following statement in his paper "What Silence Does to Poetry: Pushkin and Issa"(8): "Western poems are elaborately decorated walls; haiku are windows".

So the rule "Avoid metaphors" should be transformed to "Be careful with metaphors." The mentioned limitations can be summed up as follows:

- 1 Avoid the simile and the metaphor in a narrow literary sense
 - 2 Use allegories and symbols
 - 3 Do not use abstract metaphorical images created in a purely intellectual manner
 - 4 Avoid the use of more than one metaphorical image in the small verbal space of a haiku
- As in all arts, in the end the delicate poetic sensitivity is decisive for the use of metaphors in haiku.

Finally I want to offer an example. I liked the name of this town where we are meeting

very much. It made me meditate about a connection between water and stone. They save information in different manners. So, I wrote a poem in Western style and a haiku. Here is the Western poem:

Wadstena...

A poem of water and stone
What has been happening here?
All the secrets are
in the living memory of water
and in the stone heart

When a stone sinks deep
the ripples around will answer

And here is the haiku:

Wadstena...

a stone sank deep
ripples around

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II. Haiku Life in Germany - Historical Background and Present Situation

by Klaus-Dieter Wirth

Some Remarks on the Evolution of Haiku

As a matter of fact it is the successful interplay between contents and form that creates any genuine work of art. However the Japanese literary genre of the haiku - on closer inspection - reveals a third component, not to say dimension: spirituality yet in the final analysis not restricted to its religious meaning but regarded as the manifestation of a broader basic attitude expressing general astonishment and awe for our natural surroundings.

Its root system goes back to the pre-Buddhist times amalgamating Indian spirituality with the more practical Chinese approach and Japanese simplicity, one component of which resides in animism giving in turn rise to that well-developed sense for the revolving seasons and explaining to a great extent haiku's close ties with nature. This concrete visual aspect found as well its parallel with the Japanese script, the graphicness of calligraphy which by the way makes any recitation of haiku only a second-rate affair. Likewise the strict gearing to that 5-7-5 syllable or more precisely morae pattern characterizing the form of haiku is deeply anchored in the particular structure of the Japanese language as such and of course not a skilful invention of some extravagant poet. Similarly it is embedded in the long tradition of Sino-Japanese literature.

But why is it important anyway to remind us of these basic facts? Because it helps us to understand why the adoption of the genre was accompanied by so many misinterpretations. On the other hand we have to take into consideration that the West was not at all prepared to meet this newcomer, haiku, as an unbiased observer. First Nippon's self-imposed policy of total isolation for about 300 years, only given up by pressure from abroad not before 1854, had blocked off any organic communication reinforcing the visual effect of strangeness and disconcertment on the occasion of that historical encounter. Second, already in the former, the 18th century, a vogue of exoticism had started running through Europe itself moulding, however, rather an idyllic view of far-away cultures and countries which hindered and even distorted any solid evaluation true to the facts. Here is a selection quite at random just to give an idea about this popular trend:

Daniel Defoe: Robinson Crusoe 1719

Montesquieu: Les lettres persanes 1721

Abbé Prévost: Manon Lescaud 1731

Bernardin de Saint-Pierre: Paul et Virginie 1787

François-René Chateaubriand: Atala 1802 or much later

Louis Stevenson: Treasure Island 1883

Pierre Loti: Japoneries d'automne 1889

Rudyard Kipling : Jungle Book 1894

Joseph Conrad : Lord Jim 1900

or the poets: Théophile Gautier (1811-72) and José-Maria de Hérédia (1842-1905).

Well then, coming back to the discovery of haiku, both sides considered, nobody could be blamed in the end for not fully grasping the actual significance and peculiarities of this extraordinary poetic gem newly brought to light.

Haiku's Entry into the Western Hemisphere

Taking these preconditions into account it is quite comprehensible that the Western haiku pioneers at once looked out for points of contact in order to recognize any familiar tune enabling them to find some suitable literary assignment. As a consequence haiku was for instance soon associated with the epigram or aphorism, rendered into a rhymed form or given a title. The influence exerted on the art of painting and especially graphics, by the by, was reflected in rather an unadulterated way which can easily be seen when comparing the colour wood-engravings of e.g. Henri de Toulouse-Lautrec or Mary Cassatt, a born American living and working in Paris with the impressionists, to the examples set by their Japanese colleagues Kitagawa Utamaro and Katsushika Hokusai. An illuminating side-observation, most relevant as well to the reception of haiku, is that owing to this particular impact asymmetry became a basic system, with the traditional interplay of shadow and light, the angle of incidence, effect of depth no longer being topics of greater discussion. Back to poetry at the transition from the 19th to the 20th century, it was more a matter of chance that Paul-Louis Couchoud got to discover haiku on his visit to Japan, that he was at once attracted by its special charm, and also had a strong personal sense of it. That's why he became the first haiku poet in the West, for he not only presented in 1902 his first translations of haikai but also, only three years later, a publication of original French haiku from his own pen entitled "Au fil de l'eau" ("With the Current"). Soon later Julien Vocance picked out as a central theme, a real deed of daring since not at all corresponding with the genuine spirit of Japanese haiku, trench warfare of 1915 in his series of haiku called "Cent Visions de Guerre" ("One Hundred Visions of War"), which indeed then marked the beginning of haiku as an indigenous phenomenon of Western literary life.

For honesty's sake just a marginal note: The first Europeans to land in Japan were the Portuguese in 1542/43, but they soon incurred hatred because of their aggressive missionary activities. When they finally had to go, the Dutch who obviously knew better how to play the cards were the only foreigners allowed to keep just a business establishment on Dejima, an artificial island in the bay of Nagasaki from 1641 to 1854, the year of Japan's giving up its self-imposed isolation. Well then, it was Hendrik Doeff, one of the leaders of this branch, who most probably wrote the oldest haiku ever composed by a westerner. And here it is:

Een lentebriesje -
 her en dar reppen ze zich,
 de zeilscheepjes! Spring breeze -
 hurrying here and there
 small sailing boats!

The Five Phases of German Haiku Life

1. Owing to their traditionally close contact with the cultural scene in France it is no wonder that also German poets soon became aware of this new foreign lyrical genre. Especially Franz Blei, Yvan Goll, and Rainer Maria Rilke gave haiku a first curious try. Klabund, another writer of the period, rightly called these little poems just “imitations of the lyrical style of the Japanese”. Only too quickly the interlude of the Third Reich, marred by its restrictive ideology, stopped that delicate plant from continuing to thrive.

2. Therefore it is perhaps no accident that the second period of German haiku life was determined by Austrian literati: In 1939 the Sinologist Anna von Rottauscher published her anthology “Ihr gelben Chrysanthemem” (“You Yellow Chrysanthemums”) containing about 220 translations of classical Japanese haiku. Because of the Second World War another collection by Paul Lüth bearing the title “Frühling, Schwerter, Frauen” (“Spring, Swords, Women”), Berlin 1942, almost totally escaped attention although it already included the post-classical poets Shiki, Hekigodô, and Kyoshi. The second milestone of this epoch is Karl Kleinschmidt’s book “Der schmale Weg” (“The Narrow Path”) of 1953 comprising six different haiku sequences as for their subject matters. Similar to von Rottauscher Kleinschmidt still disregarded the traditional 5-7-5 syllable pattern, and most of his haiku even went beyond 17 syllables. But what was more essential haiku henceforth bore the hallmark of that poetry of nature, love, and spirituality firmly established in the wake of German Romanticism. The following publications, artistically hardly convincing, may serve as a testimony to this characterization: Flandrina von Salis, “Mohnblüten” (“Poppies”) 1955, Hajo Jappe, “Haiku”, 1959, Bernhard Doerdelmanns, “Es segelt der Mond durch die rötlichen Wolken” (“The Moon is Sailing Through Reddish Clouds”) 1960, Heinz Helmersking, “Ewiger Augenblick” (“Eternal Moment”), 1961. The third crucial date 1962 is again connected with an Austrian author, Imma von Bodmershof and her book “Haiku”. And she was the first both to definitely realize the aesthetic potential of this peculiar Japanese short form of poetry and to deliberately transfer it into German literature. Thus she not only used the 5-7-5 pattern as a general formal basis but as well the other relevant structural elements: the season word (kigo), the cutting word (kireji), and reverberation with the reader or auditor (yoin). Besides she did not employ nature just in a stereotyped manner but considered it as a complex phenomenon of intrinsic value. We may call this second period the actual foundation phase of German haiku. The following 25 years could have been a fruitful time of consolidation on the ground prepared by the excellent work of Imma von Bodmershof. But unfortunately things turned out very differently.

3. On the one hand this Austrian authoress was hardly taken notice of, on the other hand soon after, in 1963, appeared two greater anthologies of Japanese haiku, one edited and translated by Gerolf Coudenhove entitled “Japanische Jahreszeiten” (“Japanese Seasons”) with the publishers Manesse in Zürich/Switzerland, the other one by Jan Ulenbrook “Haiku - Japanische Dreizeiler” (“Haiku - Japanese Tercets”) published by Schünemann in Bremen. As a consequence most Germans came to appreciate and possibly write haiku through reading these books of translations of the Japanese masters in these popular press series. More problems cropped up since both editors were not thoroughly skilled Japanologists, most probably working as well from foreign pre-translations, and besides this second-hand

reprocessing they, too, orientated themselves towards that nature poetry of the Age of German Romanticism. In short, wasted time! In the same year, however, we meet with some really new developments when Uli Becker published his post-modern volume of love haiku "Frollein Butterfly" following the programmatic motto of the time "Cross the Border - Close the Gap" where he not even eschewed pornography. And one year later, in 1984, H. C. Artmann - by the way another Austrian - incorporated haiku into his specific surrealist and parodistic way of writing. Another new voice was Michael Großmeier with his haiku books "Mit Schneemannsaugen" ("With the Eyes of a Snowman"), St. Michael 1980, "Haiku", Pfullingen 1982, and "Zerblas ich den Löwenzahn" ("Shall I Blow Away the Dandelion") in German, English, and Japanese, Munich 1985.

4. The fourth period which began in 1988 livened things up to a greater extent for it was the year of the foundation of the DHG ("Deutsche Haiku Gesellschaft"/"German Haiku Society"). But let me go back a bit here to show how it came about after all, a rather curious episode, since it started with a so-called "Senryû Centre" in 1981 and its small official organ "apropos" surviving in the end for about five years. Besides one tried hard to publish a "Members' Annual Anthology", some pocket print editions, and, strangely enough, concentrated as it seems right from the beginning more on the production of linked verses (renga, kasen [36 stanzas], hyakuin [100 stanzas]) than of individual haiku, a tendency which culminated in the publication of "The Great Book of Senku Poetry" (1000 stanzas!) in 1992 with an astonishingly wide-ranged international participation, basing on a 12-year-long correspondence taken up and completed by professor Carl Heinz Kurz. Meanwhile this forerunner organization had turned in January 30th, 1988 into the definite DHG with its new haiku magazine "Vierteljahresschrift der Deutschen Haiku-Gesellschaft" ("Quarterly of the DHG"). Amazing once more that it lasted 18 years until this unimaginative name was finally abandoned in December 2005 to make room for the significant title of "Sommergras" ("Summer Grass") signalling at last another era under the new chairman of the society Martin Berner. Besides he made a brilliant debut when organizing in the same year together with Erika Schwalm who unfortunately died soon after the "First European Haiku Conference" in Bad Nauheim near Frankfurt on the Main, an event which some of you will certainly still have happy memories of. It is a great shame that those decisive first 15 years of the DHG under the aegis of Margret Buerschaper turned out to be another great waste of time. And what was worse she pursued and doggedly carried on a fatal policy of seclusion sticking absolutely to the principles of the 5-7-5 format, of kigo, kireji, and yoin - which may be acceptable in a way - yet in terms of content she also cultivated some dubious pseudoromantic view of the haiku world, dangerously approaching even kitsch by this attitude. The only positive result of that reign was that she managed to popularize haiku in Germany but at the expense of pulling it down to the poor level of kaffeeklatch parties just to please the supposed desires of the majority. And international contacts were only brought into action every now and then merely as an alibi to gain some real reputation but avoided as soon as the self-imposed principles ran into some danger. Like this no actual examination of those international pioneering works had ever come about, neither of Harold G. Henderson's "The Bamboo Broom" (1934) nor of his "An Introduction to Haiku" (1958), nor of Reginald H. Blith's "Eastern Culture" (1949), the first volume of his monumental four-volume work "Haiku" with "Spring", "Summer-Autumn", "Autumn-

Winter” (1952) nor of his two-volume “History of Haiku” (1963-64), nor of Kenneth Yasuda’s “A Pepper Pod” (1947) nor of his “The Japanese Haiku” (1957), nor of Donald Keene’s “The Anthology of Japanese Literature” (1955), nor of William J. Higginson’s “The Haiku Handbook” (1985), not even right on our doorstep of the excellent introduction to haiku “Een jonge maan” (“A Young Moon”) written by the Dutch autodidactic woman J. van Tooren. Likewise the DHG did not achieve any real exchange of ideas with the German Japanologists of the time, for instance Horst Hammitzsch or Geza S. Dombrady who published e.g. “Matsuo Bashô: Auf schmalen Pfaden durch das Hinterland” (“Narrow Roads of the Interior”), Mainz 1985” or “Matsuo Bashô: Sarumino - Das Affenmäntelchen” (“The Monkey’s Cloak”), Mainz 1994 enriching his translations with excellent introductions and annotations.

5. Also this deplorable state of affairs only changed after the baton had eventually been passed over to the new chairman Martin Berner in 2003. Ever since cooperation with lecturers, too, has changed for the better, e.g. with Andreas Wittbrodt or professor Ekkehard May to whom we owe three outstanding publications: “Shômon I (2000), II (2002), III (2006) presenting not only the 10 wise men of Bashô’s disciples but also 13 literary grandchildren of his famous school. May, unlike Coudenhove and Ulenbrook, sought haiku’s beauty and truth through fidelity of translation consulting as well Japanese experts. So we are completely justified in letting the latest period coincide with the handing-over of duties within the DHG.

However the main reason for the volte-face was no doubt the rapidly growing influence of the Internet which so easily allowed computer users around the world to enter into contact and exchange information. Thus in no time

1. a special publishing house had come into being, the Hamburger Haiku Verlag (E: info@haiku.de / H: www.haiku.de) offering a whole scale of activities: workshops, forum discussions, competitions, an archive of saijiki (“Catalogue of Season Words”) etc.
2. a regular selection of the best haiku in German language organized quarterly and published in a yearbook run by Volker Friebel (H: www.Haiku-heute.de)
3. a newsgroup haikuwelt (“haiku world”) directed by Jochen Hahn-Klimroth (URL: <http://groups.google.com/group/haikuwelt> / E: haikuwelt@googlegroups.com/
4. a blogspot led by Angelika Wienert (URL: <http://athenaeum-language.blogspot.com/> E: WHCgerman@yahoogroups.com/)
5. a world kigo data base, again connected with the WHC and its founder and chairman Susumu Takiguchi, managed by Gabi Greve (E: WHCworldkigo@yahoogroups.com/ URL: <http://worldkigo2005.blogspot.com/2006/12/latest-additions.html>)
6. a weblog with detailed analyses and interpretations of haiku directed by Udo Wenzel (URL: <http://taubenflug.blogspot.com/> E: udo.wenzel@gmx.de, also the appropriate address for subscribing gratis to “Taubenschlag” [“Pigeon Loft”])
7. a haiku weekly address under the title of “Der Sperling” (“The Sparrow”) led by Hubertus Thum (E: hubertus.thum@web.de)

8. an Internet magazine for modern verse in the tradition of Japanese short poems called “Chrysanthemum” run by Dietmar Tauchner (E: chrysanthemum@gmx.at)

and certainly quite a few more initiatives. Besides in the meantime people have obviously found common ground apart from a direct membership of the DHG, yet both sides are on good terms now cooperating with each other. Like this the atmosphere has become quite relaxed and the new interchange has visibly improved the quality of German haiku, too. A promising development. At last!

III. Tradition and Modernity in The Orient and The Occident and Some Considerations about Haiku in Romania

by Marius Chelaru

“When composing a verse let there not be a hair's breadth separating your mind from what you write; composition of a poem must be done in an instant, like a woodcutter felling a huge tree or a swordsman leaping at a dangerous enemy.”

Matsuo Basho (the English version: Makoto Ueda)

From some points of view, the process of the haiku transformation casts light upon the challenges and problems that the Japanese society faced with respect to customs, language, tradition and, maybe, other societies are facing the same problems these days. Fredric Jameson, who[,] in 1972 published *The Prison-House of Language*, explained the image of Western culture in relationship with the political and the economic sphere, drawing a stylistic and ideological route beginning with realism, modernism and postmodernism. He demonstrated that, from various perspectives, a literary work can be used/ interpreted from the political point of view (reconstructed like a symbolic act that invents imaginary/ formal solutions for insoluble tensions at a certain historic moment) as well as from the social point of view. In his opinion, the markets globalization and “the triumph of capitalism” have among other consequences seen the collapse of the modern division between the social spheres: the cultural aspects turned into the economic ones, the economic and political aspects turned into “the so many cultural forms”. This doing away with limitations represents the beginning of postmodernism.

The Japanese situated their identity with respect to The Occident, being compelled, they say, to invent “social-political terms for modernization’s sake”, a term meant to render the meaning of the Occidental self, “a necessary precursor of the political concepts of freedom...rights” and, before discussing Who am I , to explain the self concept . There are treaties that reveal, at certain moments in time, the contribution of the translation/ of other languages to the development of the Japanese language; it is also common knowledge that the Japanese have a great capacity in assimilating the Western vocabulary/ culture.

Angela Loo Siang, by re-translating some sentences by different people from English into

Japanese and vice versa, revealed that there can be significant differences in approach that can lead to distortions. Sometimes, the syntactical ambiguities are not defining, but they also point out the cultural differences. While studying any language, in Silverstein's opinion one can face the danger of mixing "the native linguistic ideologies" with the language analysis itself and, I would say, by referring to the cultural background. There are also debates over the relationship language/ linguistic interpretation - reality/ thinking/ culture, typological contextualization, influence upon the comparative study of the languages. The study of these complex relationships revealed how/ if/ how far can one go while making an analysis at the semantic, conceptual level?

The tradition-modernity debate is not new. As far as haiku is concerned, it originated in the epoch of Masaoka Shiki. In some critics' opinion, haiku must remain in the traditional universe with no cars or modern objects; it must deal with nature and human emotions, whereas other critics required an anchorage in "a reality". Some of them accept punctuation; others think that punctuation marks should be as few as possible. Other critics say that, actually, they are replaced by the Japanese through kireji (caesura). In Toynbee's opinion, the non-Occidental peoples will end by "being part of the Occidental history of our past in a future world that will be neither Occidental nor non-Occidental, but which will inherit all the cultures that we, the Westerners, mixed them up in a single melting pot." Maybe haiku is a more special "sensor", and the changes it is undergoing recall the changes of each and every place.

Westerners often have problems when they read an Asian text. The translation objective must be, from the linguistic point of view, the acquisition of the total sum of the significations/ symbols by means of another language, reaching the shore of the lexical calculation, as well as revealing a sort of lexical creativity. Linguistic permeability, namely the availability of a certain language of accepting the transfer of some structures into another one, can lead to the low points - structures that present some missing parts as concerns the global expressive possibilities in which the linguistic transfer is favored by the incompleteness of the paradigms existing just like that. The Asian languages raise problems of translation in the Occidental languages, not completely solved all the time. Sometimes, one makes use of Occidental terms like: folklore, religion etc. when the Asian culture, traditions, customs are being analyzed. These definitions are not always the most appropriate ones. For instance, folklore: in Thailand (as well as in other countries) an explicit term is being looked for: khatichonwitthaya: the study of the life styles in accordance with the customs of the ethnic groups, praphenii saat/ the customs science, proposed by Phya Anumanrajadhon, or khatichaoban (the life style of the natives from ancient times). While analyzing the history of Japanese literature, one must know that its evolution was not dictated by the same laws as those existing in Europe - there were not the same literary currents, the same debates over the same themes, although there were certain similarities.

But are the Japanese and Romanian criteria of analysis alike? In the opinion of Edgar Papu, (1908-1993), an authority in comparative literature studies, a poet rallies to the set of the universal values experiencing 3 stages: 1. he enriches, improves some of the existing expressions that have been expressed in a less consummate style (Eminescu enriched

Romanticism; the greatest poet of the far away category - projecting its dimensions in the infinite of the genesis space and time, originating with Novalis; his contribution to Romanticism was an inversion of the cosmos-human being relationship); 2. he introduces new elements (for example: the transition from the first attempts to objectify Romanticism to Neoromanticism; contribution to the significance of the sweet category, borrowed from Lamartine, including longing too etc.); 3. precursor of some anticipatory germs (Oda în metru antic/ Ode in ancient meter: he develops an existential dialectics; national-universal relationship is being analyzed by Lucian Blaga too, a complex, unique Romanian personality: great poet, thinker, he elaborated a philosophical system, (he was well-known as dramatist, essayist, journalist and memorialist too). (We see here another question: could a Romanian (British, German, American and so on) haiku rally to the set of the universal values? Could he, writing haiku, a foreign genre of poetry, become a voice of his people? Is a proposal like that to create local kigo good enough to make it easy?) The history of the poetry forms (of its internal structures, from Edgar Papu's point of view, The Evolution and the Forms of the Lyrical Genre, and of its external structures as well, of the poetry theory - rhyme, rhythm, stanza etc.) mainly coincides with the history of poetry itself. Regardless of the fixed adopted form (quatrain, ghazel, rondel, acrostic, sonnet, haiku etc.) Romanian poetry proved to have a capacity for assimilation. But, although some fixed forms have been defined/ eulogized in various ways (the sonnet: "sacred event", "revealing communion"), denied/ contested etc, they are related to the poetry technique, they stand for poetry. Paul Valery, for instance, wrote that the sonnet makes the reader "treat the form and the content as equals". Following the road of the poetry history, but forging its own history, the fixed forms are indissolubly linked to the tensions/ seism/ general arts problems. The troubadours used a great number of prosodic forms, stimulating the improvement of the expression means. The canon involves discipline, refinement - thus one gets to the point in modern art. Maybe one of the globalization changes has to do with the way in which modernism and postmodernism spread. Jameson considered postmodernism to be "the cultural logic of late capitalism". These ones, originating in the Occident, influenced literature to such a great extent that the statute of poetical fixed forms was re-analyzed, while poetry underwent some changes too, during the decades, in some critics' opinion in a natural way, in some others' in an inappropriate one. Are things different as far as haiku is concerned? The haiku changes mainly involve two aspects that can not be left out: 1. formal, technique, 2. a more important thing, it refers to an issue of a different nature-through internationalization, the changes illustrated by this background (of progress/ history), haiku can be representative for yamato spirit or... shall we leave it out?

Critics wrote about the lack of "a general poetics of the fixed forms", with reference to the idea that the fixed form concept "is of the age of the humankind culture". Form/ formalism should be understood as a diachronic manifestation of the doctrines/ ideas/ ideologies of the epoch, but, at the same time, as an ideology/ an ideological means of decanting certain aspects related to the order surpassing the language. Fixed forms represent ways of application from the aesthetic point of view as well as the social/ political aspects (in Counter-reform there are developed poetical forms like the theology "coat"). Originating with Plato, through suggestive historical stages, the search/ the

concern for the fixed forms comes to define the European area as a mentality element. Leaving formalism out is another topic. Just like the substance/ motivations/ the social role, the dissemination area of the fixed forms in poetry (and if we try to assess it within the limits of a national language/ literature), in comparison with Asia - including the Persian-Arab region. One can talk about European regions (medieval Sicily, Petrarca's Florence, France or England), until the end of the 17th, 19th and 20th centuries, when poetry was undergoing some changes in close connection with the poetical speech of experimental type.

To resume the haiku theory, there is a series of questions to be asked: "the modernization" has to do with the form/ the content/ the alteration of the relationship with the tradition or/ and has to do with the danger of breaking the special tie with the Japanese soul? How long can it "bear" all the changes in order that it may avoid such a thing as destructive accumulation? Does its internationalization affect the relationship with the yamato spirit?

The specialists' comparative analyses revealed the fact that the reception of any literary text (especially a foreign one, but not only), is often a tributary to the field of the political, philosophical, religious and aesthetic concepts. Joseph Jurt promoting the idea of the reception sociology/ Rezeptionssoziologie. One could discuss the haiku case from this point of view too. In Romania as in other countries of the world, haiku was taken over especially as a fixed form poem - namely with reference to the form first, all the other elements regarding the internal texture being approached (part of them even understood) subsequently. It is possible that we may not discuss the haiku case according to all the canons the Japanese observe (or they are supposed to observe) in any regions of the world, if we are to evaluate things *stricto sensu*, starting from the multiple differences that the elements of the civilizations' grammar involve. Haiku represents a cultural product belonging to a specific culture, with all the things that characterize it, going beyond the borders, the road (with or without *kigo*, *kidai* etc.) being spectacular, full of obstacles and rather "unpredictable".

Special Features

Quintet for Neonlight A Triparshva Renku

Angelika Wienert - Germany
Gerd Börner - Germany
Moiria Richards - South Africa
Sprite - France/Great Britain
Norman Darlington (sabaki) - Ireland

Side 1:

which path...
the air full of birdcalls
at the crack of dawn /aw

through the greening birch
a silken wind /gb

later I notice
a piece of patchwork
gone in the wash /s

your poker face conceals
a royal flush /nd

chin deep
the icy moon sinks
into a scarf of cloud /gb

the smell of baking biscuits
from the oven /nd

Side 2:

outside parliament
demonstrators form
a peace sign /aw

the lion-hearted live
by the five Ks /s

quintet for neonlight
and cicada choir
unfinished /gb

who'll watch me dance a hornpipe
at the crossroads? /nd

he'll wear her tartan
and she his kente cloth
for their betrothal /s

feeling the baby bump
little ups and downs /gb

Tereus dear
have one more bowl
of my tender stew /moi

a wild vine straggles through
the Thracian window /gb

the man in the moon
slides down a stray beam
on a lustred lake /s

reflections of a liquid
ball of starlings /nd

Side 3:

alone
in the art gallery
wondering what I can't see /moi

the black tip of the tail
of a white ermine /s

in the pageant's wake
a pile of paper cups
in the gutter /gb

a fortune-teller folding
origami toads /moi

grasses tangle...
blossom blows beyond
the crofter's rake /nd

handful of mulberries
some sweet, some tart /moi

Quintett für Neonlicht Ein Triparshva Renku

Angelika Wienert - Deutschland
Gerd Börner - Deutschland
Moiria Richards - Südafrika
Sprite - Frankreich/Großbritannien
Norman Darlington (Sabaki) - Irland

Seite 1:

Welcher Pfad...
in aller Herrgottsfrühe
die Vogelrufe /aw
durch das Birkengrün
weht ein Seidenwind /gb
später merke ich
ein Stück vom Patchwork
ging mit der Wäsche weg /s
dein Pokerface versteckt
den Royal Flush /nd
kinntief
versinkt der eisige Mond
im Wolkschal /gb
Duft der Kekse
vom Backofen her /nd

Seite 2:

vor der Bannmeile
Demonstranten bilden
ein Peace-Zeichen /aw
die Helden leben
nach den fünf K /s
Quintett für Neonlicht
und Grillenchor
unvollendet /gb

Hornpipe auf der Kreuzung
wer schaut mir zu? /nd

er wird ihr Tartan tragen
und sie sein Kente
bei der Verlobung /s

die Babybeulen fühlen
kleines Auf und Ab /gb

Tereus, mein Lieber,
nimm noch einen Teller
von meinem Eintopf /moi

wilder Wein stromert
durchs Thrakische Fenster /gb

der Mann im Mond
rutscht auf einem Strahl
in den glänzenden See /s

Spiegelungen, ein Schwarm
fließender Stare /nd

Seite 3:

allein in der Galerie
staunend
was ich alles nicht sehe /moi

die schwarze Schwanzspitze
eines weißen Hermelins /s

nach dem Festumzug
Berge von Papierbechern
im Rinnstein /gb

eine Wahrsagerin faltet
Origami-Frösche /moi

geschnittenes Gras
über der Harke des Mähmanns
Kirschblüten /nd

Händevoll Maulbeeren
einige süß, manche herb /moi

Anmerkung:

"Quintett für Neonlicht" wurde von den Autoren aus dem Englischen ins Deutsche übersetzt.

Rain on other Shores

From One Hundred and One Days of Rain:
English jueju (Chinese Short Song)

Was Joan serene as the evening's shower?
As her warm ashes floated down the Seine,
did they gather for one final prayer?
Were the heavens angry with the British?

Gary Blankenship

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Chrysanthemum appears twice a year, April 15th and October 15th, www.chrysanthemum-haiku.net for free download. Submission is free and accepted year round. Please consult also the submission guidelines under the given web address.

Anka Rheinberger (Anka Rainberug?) is a member of the Garrison and one of Dot Pyxis's escorts, the other being Gustav. Anka is a young woman who has brown kempt hair, long enough to reach her neck, that is constantly tucked behind her ears. She also has light brownish-colored eyes. As a soldier, she is seen wearing the usual Garrison uniform. Not much is known about her personality, however, as a soldier, Anka is shown to express little to no emotion, except for the moment when she learns