

## **CROSS- CULTURAL POETRY: THE INFLUENCE OF JAPANESE HAIKU POETRY ON ENGLISH MODERNPOETRY/ A COMPARATIVE STUDY**

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### **Abstract:**

Haiku was first discovered in Japan around six to 700 years earlier and is, therefore, one of the most extended recorded poetry styles around the globe. But the Western regions only heard of its presence after the year of 1868. Needless to say, that the works of translation have to be acknowledged to present eastern Haiku poetry to the western poetic milieu. This study aims to investigate the influence of Japanese Haiku poetry on the modern English poetry, more specifically the American beat period. English versions of poems during the beat era of America across the areas of aesthetics, form, rhythm, subject, and syntax, by utilising an authoritative methodology. Adopting the French Influential Approach. The design applied in this study in qualitative research, the data is presented in form of words instead of numeric analysis. The findings of the study revealed that the influence existed in several aspects such as subject, style, syntax, meter, and aesthetics, which highlight the impact of translation on intercultural communication.

### **Keywords:**

cross-cultural studies, American beat era, English modern poetry, and Japanese haiku poetry.

### **Introduction**

Comparative literature is a multidisciplinary topic, which includes intercultural exchange and takes into account both literature and translation respectively (Stephen & Rosen, 2015). The Japanese School focuses on power, while American school studies parallel development. These both are two different literary comparable concepts. The current study will explore the impact of Haiku-Japanese that is becoming increasingly common in contemporary literary use as a style of poetry (Lynch, 2001). The importance and interest of Haiku poetry rose because of Ezra Pound's presence with his innovative and experimental attitudes in writing. Since then, the initial Japanese copies have been read or interpreted multiple times (Ross, 2011). Now a young writer from schools to university professors that specialised in literature studies understands Haiku. While the literary style is limited in length, it has a great tradition and eventually dominates Western poetry. Let's read more about this engaging small format that uses a few terms to convey a lot of information (Sanchez, 2010).

As Japan established its west banks and delegations from England began to interpret the type. Shortly after that, French tourists to Japan started taking haiku poetry and released a compilation of their work in France in 1905. Then two anthologies of Japanese literature

were issued in 1910, one in France and one in England, all of which contained Haiku. While these compilations caused little local interest, a vast community of English and American poets based in London and Chicago from 1910 to 1917 came to the notice of some who considered themselves Imagists and took an intense interest in the Haiku (Bowers, 2012). Ezra Pound used Haiku as a blueprint for what they deemed an ideal poetry (along with the classical Greek and French symbols of the verse liber type) whose photographs were not a medium but a goal. The picture was not part of the poem; it was a poem. In this paper, the Influence of Japanese Haiku Poetry on English Modern Poetry would be analyzed with given verses in various poems to show the effects the Haiku had towards the development of Western poetry(Harr,1975).

### **Explaining the Haiku Format**

In Japan, the Haiku style has three sentences of 5-7-5 syllables. The poem should be concluded by the 17 syllables or more. Additionally, Haiku's fundamental nature is the appearance of juxtaposition concepts or pictures that are characterised through the usage of a slashing term or Kireji. Japanese poems of Haiku are written perpendicularly, and an image often follows the typical ones. This is called Haiga, in which the poet will create the picture for the haiku poem. Below is an illustration of Haiga for the preceding Haiku by Yosa Buson:

"A little Cuckoo  
Across  
A Hydrangea."

The Haiku style seeks to get similar to Japanese Haiku poetry. However, certain laws are violated, such as the usage of just 17 syllables, including the use of juxtaposed concepts. Many poets should not attempt to use and deviate significantly from the 5-7-5 style to obtain the required phrases (Blasko, Merski 1998). As Japanese is radically distinctive from English, this situation is understandable, but this modern language needs more area to explain a subject. The English haiku poem is composed in parallel and is unlike most typical types of western poetry (Lynch, 2000).

Below as listed are the Japanese Haiku features

1. The very first characteristic of Haiku is the versatility of speech and composition.
2. The poetry of Haiku is relatively straightforward.
3. Haiku literature, while not just only considered as the art of nature, also represents humanity. The uniqueness, transient and evocative qualities of existence is of great significance.
4. No conflict or any kind of brutality is engaged in haiku poems.
5. Haiku is poetry which not always focuses on male. It is usually composed of men and given or indicated to men.
6. Haiku is focusing on understanding and in particular on an aesthetic awareness in nature that is centred on the degree of enlightenment or a period of spiritual realisation.

7. No haiku could have been more than three pictures that are from actual pictures. In the third picture, the past couple is illumined.
8. Haiku must be easy and concise.
9. The poetry speaks to unfamiliar thoughts regarding everyday items with a universal vocabulary.

### **The Theme of Haiku Poems**

Haiku poems are mostly used to convey emotions in nature. Traditional poetry presented subjects such as time, feelings, nature, etc (Wright, 2012). They are intended for the readers as symbols of enlightenment. The Western Haiku, however, plays with almost anything which can be used as a subject. Poems concerning puppies, children, buildings, drainages and several other subjects are addressed. However, serious poets are attempting quite strictly to enforce the type of Haiku created by Japanese poets (Higginson, 2009).

### **Influence on Western Poetry**

As stated, after years of their emergence into western literature, Haiku poems are proliferating. Ezra Pound's first English haiku poem to be composed was officially published in the year 1913 titled "In a Station of a Metro.", which was inspired by a Paris subway encounter (Shirane, 2001).

"The apparition of these faces in the crowd;

Petals on a wet, black bough." (Pound, 1913)

Many American hit poets, including Amy Howell, Paul Repts, and others, have progressively used the literary format to compose poetry in English. It is well established that Seamus Heaney and W.H.Auden have both attempted to compose Haiku-format poetry. Over the years, several Haiku variations have grown, such as Monoku, one-word Haiku, Haiku of more than four sections, set Haiku, circle haiku, and so on. However, Haiku's momentum was not significant and owing to literary trends that had a more massive effect on English literature; its development became slow (Iida, 2008).

Now, primarily because of its widespread usage by teachers who inspire students to compose anything of literary merit, the format is becoming popular. They have been an outstanding tool for creating curiosity in literature and utilising language in ways that are distinct from natural. Children and adolescents are enjoying it because of its basic structure and use of compact words; Haiku poems initially became famous. Dilemma situations emerged when one child encourages the other to compose a Haiku on a specific subject. This has culminated in several Haiku poems being created in past years. The interest has extended to modern poets who are deeply inspired by the style of Haiku and who have already begun to use it. Today, Haiku has been one of western poetry's most common literary types (Yasuda, 2011).

## Literature Review

Japanese poetry's impact on the American hit era was focused on a number of traditional literature styles such as Anglo-Saxon, Latin, Greek, Provencal, and ancient Japanese poetry and Japanese Haiku. The impact of Haiku-Japanese poetry will be the subject of this article. In particular, Haiku introduced classical Japanese poetry to the western countries and may have been the most popular era of the American hit century. Yamaguchi (1996) stated that Haiku derived from Waka, originating from ancient Japanese poetry, in which many wakas were composed in Japanese characters, several were adaptations of Japanese poems or versions of them. The three lines of a haiku argue Kenneth Yasuda, correspond to the three elements of time, place, and object (Yasuda, 1973) which are the essential elements of any haiku. There is no haiku without these three elements. Japanese haiku poetry has traditionally begun by the Zen Buddhists in its complete and linear phase during the 17th century. Yasuda (1911), though later, as an expert on Haiku, traces the roots of Haiku even farther back to the 8th century. He then found out the first era is the Tanka era. He stated that the second phase is from the 14th to the late 16th centuries. Haiku took perfect shape from the Buddhist monks in the 17th century. Yasuda suggests that the word Haiku is extracted from the Chinese prosody of hokku. Through time flow, colour, or sound change, all aggregated through one picture, Haiku's popular excellence is to build fleeting beauty to convey emotions that are only temporary (Van den Heuve, 1999).

After Mei Ji revolution, 1868, Japan embraced capitalism and expanded the connection with the Western world through several aspects. Haiku influence reached the West faster than Japanese poetry. Many Japanese citizens were working hard to bring their literature worldwide, such as Yone Noguchi, Michio Ito, Hearn Lafcadio, Jun Fujita, and many more. Even some of these poets were directly relevant to the latest poets. Jun Fujita's anthology of Waka was also introduced by Pound for release in Poetry once. Haiku has been the only oriental poem that they could learn at the beginning phase of the Hulme's club and American beat movement. So the spike occurred (Zhao, 2003).

Anxious and proactive thinkers like Pound should not miss the ability to consume ideas from international literature. He wrote poems in the Haiku styles, some of his works are Salutation, A Girl, Alba, The Return, The Seafarer, The Picture, and many more (Yasuda, 1957). Haiku gradually attracted recognition and replication from others for its delicate outlines, sharp pictures and natural tempo. Haiku genre was a powerful assault as oriental poetry to the overly wordy Victorian Romanticism. But so many such poems had a bad taste and Haiku quickly finally ended. Nevertheless, Haiku made the poets realise that behind it was a much bigger gem, which is the classical Japanese poetry (Yamaguchi, 1996).

Moreover, the comprehension of Japanese literature of the Japanese intellectuals allowed them to discover and benefit from Japanese poetry. The power of Japan arrived later, yet more. Haiku served as a bridge between Western and Japanese literature. Haiku and Japanese poetry were so close in the western tradition that it was impossible and pointless for many poets and reviewers to differentiate one with another and so both were named as "the oriental poetry." These individuals had known that the Japanese were essential and was of particular interest (ZHAO, 2003). Soon, the Japanese revolution overtook Haiku.

This paper would focus on the effect of Japanese poetry on American poetry. To accomplish this, Japan's poetry history and its past ties with America must be studied carefully. These are both significant subjects, and this paper covers a wide range of a thorough review of both subjects. I want to apologise for only being able to provide a brief description of the discussion as they contribute to the vital subject. In speaking of the development of Japanese poetry, the connection between Chinese poetry and Japanese poetry must be taken into consideration. Most have a false perception that Japanese poetry imitates Chinese poetry. Many have a perception that both Japanese and Chinese languages are precisely the same, but actually, they're both distinct in every way possible, just like their traditions too. These both languages have significant differences in terms of duration, forms, and themes in poetry. In most situations, Chinese poetry's rhyme is mixed up, and the verses are centred on the complicated collection of tones used in Chinese.

In the imaginary poets, Haiku's impact is powerful and visible. In addition, the meaning of the "image" by Pound in the illustrations of Japanese Haiku is rather descriptive. An "image," according to him, is what in a moment poses a cognitive complexity." He also further explained that image is the introduction immediate of a complicated system that produces the impression of unexpected enlightenment; the feeling of autonomy from time constraints and limitations of space; the feeling of sudden development we feel amid the essential artworks (Pound, 1954)

The poetry of Japan doesn't always rhyme. In Japanese poetry, the metre is irrelevant because the Japanese language's consonant-vowel arrangement appears to cancel out stress. Japan is close to Europe's debt in ancient Greek and Rome in terms of literature, written structures, ideology, theology, and literary forms. It is not right to believe that Japanese traditions or poetry is specifically idiosyncratic with Chinese traditions or poetry (Pound, 1991). In Japan, poetry literature was often quite popular. The history of the first novels in Japan were books full of poetry collections, setting the experience or the events which influenced the writing. But one thing that was remained was that all the poems were composed by the same author or created by a specific court of the empire. There are entire discussions, which mostly consist of poetry, and poems of love are continuously sent between the protagonists. One of Japan's major poetry features from the 9th to 11th centuries was focusing on love affairs. A man may hear a certain woman's name or definition, and say "she has to be beautiful." "He then will compose a poem and send it to her. When reading the poem, the woman will acknowledge not just the meaning and value of the poem, but also for the quality and performance of calligraphy, the kind of paper used, and the scent applied to the page. If she had been sufficiently pleased, she would compose a poem in exchange (Lynch, 1989).

This phase could continue without lovers having encountered each other for months. They would most definitely communicate with each other from a standing display if they interacted so that they could perceive each other but yet not see each other. The poems that were shared became the foundation of these 'love relations'. Producing romantic poems was not restricted just for young folk, and was not only exclusive to love connections as well. Love poetry was composed by all the representatives of the state, including the emperor (Lamb, 1979). All the representatives of the state, including the ruler, wrote poems about affection. As poetic

experiments, a lot of these poems were published. They were not given to anybody, but for their literary excellence, they were introduced to the court and tested. It was deemed an essential talent in court culture to be able to compose poetry beautifully. The warriors' composed poems, too. Until being killed in combat or before attempting seppuku (a suicide ritual), they were usually permitted to write a final poem. In earlier tales of the heroes, these poems would be used and then became part of their history. While it was unusual, there are reports of warriors who became so affected by their adversaries' death poetry that they were unwilling to destroy them and encourage them to survive (Jiang, 2001). In Japanese poetry, the most common themes are romance or nature. As for nature, as is seen in most Western poetry, these are simply accounting of life and not metaphysical concerns regarding the processes or sense of nature. In Japanese poetry, only Zen had some essential theological impact. The verse from a poem below, published by Onitsura (1661-1738), represents Japan's general meaning of poetry:

Cool, cool evening.

White moon.

Autumn wind blowing. a

In Japanese, the proliferation of homonymous terms that sound similar but distinct definitions allow double or triple interpretations, not just conceivable hot desires. A talented poet's ears produce a poem that, if interpreted in various contexts, would have two opposite definitions. A clear example of how this double sense functions can be analysed by the following poem called "A Crow on a Bare Branch by Yasuda" (1947):

*"kare-eda ni karasu no tomari-keri aki no kure"*

On a withered bough

A crow alone has settled

Autumn evening now. (Yasuda, 1947)

A feature of the haiku language is artistic complexity. The interpreter has to pick from an understanding of *aki no kure* as 'the end of autumn' or 'the end of the day.' The psychological force of Haiku is intensifying by conveying, at the close of autumn, the solitude of the single crow, which is enclosed by the dropping darkness. Winter's chilling air is at the corner. One importance summarises the other and raises it. For a Japanese reader, all definitions are present, but the reader must select them. Substitute interpretations for the same Haiku are one solution as many translators have done.

The Naganta was gradually displaced as the standard model of poetry and stayed prevalent for a long time. A tank arrangement is 5-7-5-7-7 syllable loops. The creation of the tasks method also enabled the production of the nolo (AIX), or 'connected songs' type. There are poems that two or more persons have written. The respondents take turns writing 5-7-5 and 7-7 syllable rows. Therefore, the form is 5-7-5-7-7-5-7-5-7-7, with no duration limit set. Both parts must be linked and associated. The Renga is a collection of tasks joined together in a long, continuous poem. As a sort of game, a thin form of poetry was also used. The first

person will attempt to begin with three lines (5-7-5) which he felt would be tough to limit with the next two lines (7-7) for the second individual. Then it will be up to the first person (if only two members were present) or a third individual to begin with another 5-7-5 segment. Through this way, the participants will begin, pushing each other to expand on what had already put down. Needless to say, some of the rings are long guile. Since the members of the court had written tanks, Japanese poetry was packed with courtesy for decades. In a restrained manner, the poetry created by the court was exquisite, but the removal of harshness often required the loss of much of this poetry's vigour and existence. It was terrific poetry, but it was also entirely pointless and somewhat out of sync with life's realities. Basho saw that the poetry of the court had grown stagnant, and he wanted to do something about it.

Wallace Stevens and William Carlos Williams are two very great modernist poets who have published related poetry to Haiku. However, none of these poets knows a great deal of haiku consciousness. However, Miller's analysis of the two poets' work focuses on many places that relate their practice to Haiku, but he does not discuss Haiku and does not seem to be aware of the association between those American modernists' literary theories and the Japanese haiku poets (Higginson, 1982).

Williams, in his discussion of William Carlos Williams, suggested that the philosophical perspective established by Stevens held by Williams with more vital certainty: "The popular slogan "If not within stuff" is a brief expression of Williams's work's unification of thought and universe. With his poems focused on philosophical concepts so close to Haiku, it is not shocking that Williams produced a strikingly haiku-like poem like "The Red Wheelbarrow: "To the Wall, to the Word, to the people and God vanishes like distinct identities and all becomes unification."

While often writing haiku-like poems, neither Stevens nor Williams knew the Japanese haiku tradition more than in brief styles. Little material was written on Haiku in the West during the early decades of the 20th century, but at the end of the Second World War, a spurt of interest was created in Japanese culture.

## Results and Discussion

Below is one verse from the poem by Pound, "In a station of the metro":

"The apparition of these faces in the crowd;  
Petals on a wet, black bough." (Pound, 1913)

The most apparent distinction that can be noticed through this verse is the absence of spaces, indicating that the poet less emphasises the support beams in the poem. The colon was then changed to a semi-colon which de-emphasised any sense of causality. So, more precisely, what are the criteria of the contemporary Haiku of English? The definition of Haiku Culture of America is this that Haiku is a short poem which utilises imaginative vocabulary to convey the meaning of a process of nature or the seasons that are intuitively linked with the human state. Until 2004 it was defined more loosely than a moment. The Haiku Handbook codifies a standardised Haiku form in English by William Higginson (1985), citing an R. H. Blyth translation, "which will set rhythmic proportions close to conventional Japanese haiku" This

typical form comprises of three short-length sections; the first two lines are clustered against the third, or the last two against the fifth; two on the first, three on the second and two on the previous are illuminated.

While the Beats' involvement in the Haiku significantly contributed to their universal recognition, Kerouac and Ginsberg only wrote in the form long enough to create small works finally. He was interested in prose and Haiku regular of a car ride across the USA in 1959 that eventually emerged as a lean book in 1973 as the "Trip Trap: Haiku along the Road from San Francisco to New York" (Ungar 1982) with Albert Saijo and Lew Welch.

Beilenson (1962) assured the result was that many more individuals, specifically in California (Lamb, 1979), began to grow with the Haiku, and finally, grassroots organizations in the form of haiku study groups. Throughout that Period, Haiku's curiosity in Western art, literature, music, spirituality and ideology, which far exceeded everything developed by the Beats, was outstandingly enhanced. The society "Hippie" During that period, a significant factor was Alan Watts, a psychologist who had used Haiku as a means of explaining Zen concepts (Higginson 1985), in his works, as well as videos. So the perception that Haiku had everything to do with Zen was enhanced by Watts (Watts, 1960).

In 1963, American Haiku was written in Platteville, Wisconsin (Lamb, 1979b), the first publication exclusively dedicated to Haiku in the English language. The curiosity in Haiku was not anymore be treated as a new trend by the late 1960s. In both the United States coasts as well as in the Midwest of Canada and the Americans Haiku publications and selections were released. The Haiku was further consolidated in North American culture during the 1970's and 80's with more than a hundred publications at once dedicated to both the type and its similar relative, the senryu. The style is written in English. Three of these have existed for more than 12 years, Brussels Sprout, Frogpond and Inkstone, and one, Modern Haiku, has survived for over 27 years.

In 1978 Ginsberg created Mainly Sitting Haiku, and that was the first yet limited selection of Haiku by a great American poet outside of the Haiku revolution (Lamb, 1979a). Haiku has been published here and there throughout his lengthy career and in 1978. A haiku analysis by both Beats shows a clear comprehension of the shape. These two parts, perhaps from the late 1950's or early 1960's, invoke brief moments of an expanded consciousness of metaphorical reflections:

The summer chair

rocking by itself

In the blizzard (Jack Kerouac 1971, 74)

I didn't know the names

of the flowers – now

my garden is gone. (Allen Ginsberg in Higginson 1985, 59)



The Haiku was a quick deviation from the other writings, focused on their prestige as well as their profits, for Ginsberg and specifically Kerouac. Richard Wright, an American author and poet from a previous age, was at the same period as the Beats were pursuing Haiku. He appeared to read Blyth's four-volume Haiku when he was ill and clean in Paris in 1959 and to "discover something he unintentionally tried to relax his mind" (cited by Lynch 1989, 144) (Michel Fabré). The effect was a much greater production than either Kerouac or Ginsberg, which he tamed into a manuscript for about 4000 haiku.

W. J. Higginson (1982) managed to track down twenty-five of these Haiku in various articles and biographies. As with the work of Ginsberg and Kerouac, Wright's best Haiku reach a high standard:

Coming from the woods

A bull has a lilac sprig

Dangling from a horn (in Higginson 1982, 6)

In the falling snow

A laughing boy holds out his palms

Until they are white (in Higginson 1982, 6)

They are all vibrant, cheerful and significant. The second one is of particular significance since Wright is Afro-American and can be viewed more than just a kid playing with the snow. Is the kid the satisfaction of his wish to be Caucasian, or does he get the sense of dignity that comes with frost, regardless of the skin colours?

I feel it is worth attempting to understand why Haiku has taken such a shared history in this region of the West since it has been established in America. After all, the first French and British thinkers and authors to interpret the type and write the first Haiku from the West.

**Subject Impact.** The American poets of the beat era found the subjects of Japanese poetry new. Since at the time, Japan had neither cars nor significant buildings, Japanese poetry interacted with ordinary humanity and portrayed a kind of light sorrow. Instead of phrenetic passion, intense suffering, or inspiring God-like protagonists as in Western fiction, they celebrated fellowship, described everyday life, and depicted natural scenes. The Japanese matters of concern to moderate thoughts, believing that, as in the context of Buddhism, man and values were irrelevant. And now in today's world, heroism was cheap for the industrialisation of the market and equality in politics, and philistine vulgarity was nonsense for every identity. JIANG,(2001) stated that the comprehensive collection of Fellonosa's nineteen poems by Pound all conveyed the desperation because of separation, lost or them hating battles. The poetry of Amy Lowell illustrated the female's light sadness. The works of Fletcher displayed things such as "spirit to take thing as it is," "tranquillity," and "abasement," as a Taoism type. The Western writers were pleased by both of these, and they appeared to connect to the poems.

**Style Effect.** Those who wrote the poems were too modern in the context of Japanese classical poetry: Western Romantic poetry was typically bloated with nostalgic abreaction. In contrast, classical Japanese poetry was substantially reduced. A fundamental trait of haiku-Japanese poetry was an understatement, showing the artefacts (pictures), having no apparent reference. This was what "direct treatment of 'thing'" required for the Imagism. Pound decided to translate a poem by Li Po titled Jade Steps Grievance. He then found out that the initial lines in the poem were portraying the emperor's lost court lady (he had several wives), who refused to see him, which upset her. No term directly shows a statement. For the vivid imagery reflected by the poem, we might picture the woman had to wait for the emperor until late at night, yet we could feel her emotions resonates strongly. Pound had called out in Japanese poetry for an overt and roundabout language. He said, "It is because certain Japanese poets who have been content to set forth their matter without moralising and comment" (Yip, 1969).

In Japan, Wheelock's writing may not be called decent poetry, because it forces sorrow on the viewers, whereas by utilising pictures of soft grief, Lowell's is more elegant and straightforward. She stated that Haiku and the Japanese female poet, XUE Tao, had inspired her.

Another distinct poetic trait of the Japanese style is brevity. We know that classical Japanese poems are typically four to eight lines of five-word to seven-word lines, relatively short in length but with a full philosophical domain, whereas Victorian poems are quite wordy. Pound (1954) always studied the Jade Steps Grievance of LI Po and then argued that Japanese poetry was "reductionist poetics," in which fewer tropes are used instead of detailed object description. The symbolic framework has been a vital role in Western poetry, but it is only secondary or even omitted for several Japanese poems; these features can easily be found in the poems of WANG Wei, MENG Ho-Jan, WEI Ying-wu, LIU Tsung-yuan, and some scenic poems in the Song dynasty. The vehicle includes the tenor in their poetry, or pictures are only juxtaposed, such as:

A blooming plum tree: a white jade.

Like many other Japanese poems, this poem was written in the traditional Taoist way of inter-observation between reality and self ("to view objects as the objects view themselves"), the poet naturally merged symbols according to a system somewhat different from that of Western human-oriented metaphorical poetry (Yip, 1993). Williams once claimed that this was why, relative to the Oriental austere arts, the Western arts appeared intense and stressed (ZHAO, 2003, p. 199). Pound (1954) maintained that "use language beyond metaphor" could be used by contemporary poets. In translating his Cathay, Pound himself modified his writing style from Provencal, a refuge from Romanticism, to 'new' Japanese poetry after 1914. A tonne of young writers, inspired by him, left behind Romanticism and switched to writing modern poetry in the contemporary Japanese form. They dismissed the fanaticism of "dramatic influence" and gave more attention to the emotions influenced by the item than to the feelings themselves; in order to invoke echo or excitement in the readers, they sought a simple outline of bold colours (ZHAO, 2003).

**Rhythm Impact.** One of the successes of the modern artistic revolution in the West was the introduction of free verse. New writing, commonly speaking, equals free verse. The explanations are perhaps as follows: (1) Haiku, which is not rhymed, first fascinated the West prior to 1915. Thus the Westerners falsely assumed that all the Oriental poems were rhymeless. When converting Fenollosa's English version and assembling *Cathay*, certain poets, such as Pound, understood nothing about the Japanese rhyming method. (2) The various linguistic structures apply to Japanese and English. Their rhyming structures do not at all have any parallels. Some sort of imitation could not preserve the original impact. Besides, for the phrase, for example, there were few excellent translations in rhymed form "空床难独守" in *Green, Green Spreads*, with the following translations:

Herbert Giles: Ah, if he sot not mind his own,  
He'll find someday the bird has flown.

Waley: It is hard alone to keep an empty bed.

Pound: And leaves her too much alone. (ZHAO, 2003, p. 165)

The edition of Waley was faithful and descriptive; Pound's was precise and lifelike. At the same time, Giles' modified the material utilising a metaphor and romanticising it in order to cover up the rhyme, which was not how the original words reveal. So the modern poets tended to remain faithful to the form and sense, staying away from the rhyme. Since Whiteman, free verse has steadily begun to mature, and free verse writing has become a fashion. In rhyming ones, however, it would be laughing stocks to attempt and compose or read. So it was a prerequisite of the era to translate Japanese poetry into free verse, and the free-verse translation in return reinforced its foundation. Free verse does not actually suggest no rhythm at all; however, it does not have a traditional constraint in a dynamic or modern particular type, but rather depends on the "ebb and flow" or tempo of expression. Pound used the "rhythmic units" in his *Cathay*, as we can see notice the poem *To See Yuan Erh Off as an Envoy to An-his*:

#### **Four Poems of Departure**

Light rain is / on the light dust.

The willows of / the inn-yard

Will be going/ greener/ and greener,

But you, sir/ had better/ take wine /ere your departure,

For you will have/ no friends /about you

When you come / to the Gate/ of Go. (Pound, 1915, p. 28)

## Conclusion

In summary, Haiku in English still primarily occurs within self-contained groups of writers and publishers, especially in the United States, where most of it exists. Nonetheless, recent innovations link it more firmly to the broader field of modern poetry, rendering it ready for acceptance in a more general field of literary studies. As compared to an imitative verse style, an exotic hobby, or a mystical way of existence, there is a better understanding now of Haiku as modern poetry literature. The 21st-century haiku poet currently accepts a broader range of poetic instruments as open. Although this opening of the domain threatens to blur the distinctions between Haiku and much other short poetry, it should be noted that the haiku style in English, influenced by Japanese, has often been hybrid; it has essentially developed from a convergence of attention to Haiku and Western poetics. It must modify and continually push the boundaries in order to continue to expand to prevent instability; on the other side; it must stay firmly embedded in the past to be, recognisably, Haiku. What's most fascinating and critical about the genre is the difficulty of achieving this equilibrium.

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