



Five-Seven-Five: The Art of Simplicity and Profound Expression

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Abstract:

Haiku, a hallmark of Japanese literature, has evolved from early poetic traditions into a globally appreciated art form. This paper explores the historical development of Japanese poetry, beginning with the Man'yōshū and waka, which established the foundation for short-form poetry. During the Heian period, tanka became the dominant poetic form, emphasizing nature, emotions, and personal expression. The emergence of renga (linked verse) in the medieval period introduced collaborative poetry, with the hokku—the penning verse—gaining significance. Over time, the hokku developed into an independent poetic form, leading to the birth of haiku in the Edo period, with Matsuo Bashō as its most influential figure. Haiku's structure, typically following a 5-7-5 syllabic pattern, is characterized by kigo (seasonal words) and kireji (cutting words), enhancing its depth and imagery. This study traces haiku's transformation from its classical origins to its modern global adaptations, highlighting its enduring impact on world literature and poetry.

Keywords: Japanese poetry, kigo, kireji, seasonal references, poetic form

1. Introduction

Japanese poetry has a long and rich tradition, evolving through centuries and reflecting the country's culture, philosophy, and aesthetics. From the earliest recorded forms to the development of haiku, Japanese poetry has been deeply connected to nature, emotions, and the transient beauty of life. This section explores the historical progression of Japanese poetry, the emergence of short poetic forms, and the birth and evolution of haiku.

The history of Japanese poetry dates back to the 8th century when the first major anthologies were compiled. The Man'yōshū (万葉集, 'Collection of Ten Thousand Leaves'), compiled in the late Nara period (710–794), is Japan's oldest extant poetry collection. It contains over 4,500 poems, including chōka¹ (long poems) and tanka² (short poems). The themes of these poems revolve around nature, love,

¹ Chōka (長歌), meaning 'long poem', is an ancient Japanese poetic form that was prominent in early Japanese literature, particularly during the Nara period (710–794). It is a type of waka (和歌), which encompasses various classical Japanese poetry forms. Chōka consist of alternating lines of five and seven syllables, concluding with a final seven-syllable line, allowing for extended thematic exploration. They were often composed to commemorate significant public events or to express profound emotions, frequently exploring themes such as nature, love, and personal reflection. Notably, many chōka were followed by a hanka (反歌), or 'envoy', a shorter poem that serves to summarize or respond to the main chōka. This form reached its peak during the compilation of the *Man'yōshū* (万葉集), the oldest existing collection of Japanese poetry, where numerous chōka are preserved. However, after the Heian period (794–1185), the chōka gradually declined in popularity, giving way to shorter forms like the tanka.

² Tanka, a classical Japanese poetic form, originated in the 7th century and gained prominence during the Heian period (794–1185). Consisting of 31 syllables arranged in a 5-7-5-7-7 pattern, it was traditionally used for personal expression on themes such as love, nature, and the impermanence of life. The aristocracy often exchanged tanka as a form of communication. In contemporary times, tanka remains a vibrant and evolving form, with poets sometimes modifying the traditional structure to suit modern languages and sensibilities.

grief, and historical events. *Man'yōshū* also reflects early Japanese spirituality and Shinto influences, emphasizing harmony with the natural world.

During the Heian period (794–1185), poetry flourished as a key element of court life. The *Kokin Wakashū* (古今和歌集, 'Collection of Poems Ancient and Modern'), compiled in the early 10th century, solidified *waka*³ (和歌, Japanese poetry) as the dominant poetic form. *Tanka* (短歌, short song), consisting of 31 syllables in a 5-7-5-7-7 structure, became the preferred poetic style of the aristocracy. This form allowed for refined expression and was often used in personal communication, particularly in love letters.

By the medieval period, poetry evolved from an individual practice to a collaborative one. The development of *renga*⁴ (連歌, linked verse) in the 13th and 14th centuries introduced a form of poetry where multiple poets contributed alternating verses to create a long poem. A typical *renga* session began with a *hokku*⁵ (発句, opening verse), which set the tone and theme for the following stanzas. The *hokku* was a crucial part of *renga*, often capturing a seasonal image or a fleeting moment in nature. Over time, the *hokku* gained prominence as an independent poetic form, leading to the eventual emergence of *haiku*.

2. Evolution of Haiku

Haiku, as an independent poetic form, emerged in the Edo period (1603–1868), largely due to the efforts of Matsuo Bashō⁶ (1644–1694), one of Japan's greatest poets. Bashō transformed *hokku* into a distinct form of poetry that emphasized simplicity, depth, and a connection to nature. His *haiku* often reflected Zen Buddhist principles, highlighting the impermanence of life and the beauty of ordinary moments. One of Bashō's most famous *haiku* reads:

古池や (Furuike ya)
蛙飛びこむ (Kawazu tobikomu)
水の音 (Mizu no oto)

³ *Waka* (和歌), meaning 'Japanese poem', is a classical form of Japanese poetry encompassing various styles such as *chōka* (long poems) and *tanka* (short poems). Emerging during the 6th century, *waka* gained prominence in the Heian period (794–1185), becoming central to court culture where aristocrats exchanged these poems to convey emotions and social messages. The *tanka*, with its 31-syllable structure (5-7-5-7-7), became the predominant form, allowing poets to juxtapose external observations with internal reflections. Major anthologies like the *Man'yōshū* and *Kokin Wakashū* preserved thousands of *waka*, setting standards for poetic aesthetics and themes such as nature, seasons, love, and the impermanence of life. While *waka*'s prominence declined with the rise of other forms like *haiku*, it laid the foundation for subsequent Japanese poetic traditions and continues to be studied for its profound influence on Japanese literature.

⁴ *Renga* (連歌), meaning 'linked verse', is a traditional Japanese form of collaborative poetry where multiple poets compose alternating stanzas to form a unified piece. Originating during the Heian period (794–1185), *renga* developed from courtly poetic exchanges and became a sophisticated art form during the medieval period. It typically begins with a 5-7-5 syllable stanza (*hokku*), followed by a 7-7 stanza (*wakiku*), and continues in this alternating pattern. These sessions could produce dozens or even hundreds of linked verses, requiring careful thematic progression, seasonal references, and avoidance of repetition. *Renga* not only emphasized poetic skill and aesthetic sensibility but also fostered a communal spirit. Over time, a humorous variant known as *haikai no renga* emerged, from which the modern *haiku* eventually evolved.

⁵ *Hokku* (発句), originally the opening stanza of a collaborative *renga* poem, consists of a 5-7-5 syllabic structure and traditionally sets the tone or seasonal setting for the verses that follow. During the Edo period, *hokku* gained popularity as a standalone poetic form, especially through the works of Matsuo Bashō. Its emphasis on seasonal imagery (*kigo*) and a "cutting word" (*kireji*) laid the foundation for the modern *haiku*. Though once embedded within linked-verse traditions, the *hokku* eventually came to be appreciated independently for its ability to convey deep meaning and aesthetic subtlety in just seventeen syllables.

⁶ Matsuo Bashō (松尾 芭蕉, 1644–1694) is widely regarded as the greatest master of *hokku*, which later evolved into the modern *haiku*. A wandering poet and Zen-inspired thinker of the Edo period, Bashō elevated the *hokku* from a playful literary opening to a deeply reflective and spiritual form of art. His works often highlight the transient beauty of nature, the solitude of travel, and the subtle insights of everyday life. Bashō's travel diary *Oku no Hosomichi* is a poetic masterpiece blending prose and verse, and it remains a cornerstone of Japanese literature. His contributions not only shaped the aesthetic of *haiku* but also deeply influenced the global appreciation of short-form poetry.

“An old pond—
A frog leaps in,
The sound of water.”

This haiku exemplifies the essence of the form: a brief yet profound moment captured with clarity and depth. Bashō's influence helped establish haiku as a respected literary form, distinct from renga. Following Bashō, other poets such as Yosa Buson⁷ (1716–1784) and Kobayashi Issa⁸ (1763–1828) further developed haiku. Buson was known for his vivid and artistic imagery, while Issa's haiku often reflected compassion and humor.

During the Meiji period (1868–1912), Masaoka Shiki⁹ (1867–1902) modernized haiku by promoting it as an independent literary form, distinct from its roots in renga. He introduced the term ‘haiku’ to replace hokku and emphasized direct observation of nature and everyday life. Shiki's approach laid the foundation for modern haiku, which continues to be written worldwide today. Haiku, one of the most celebrated forms of Japanese poetry, is renowned for its brevity, simplicity, and ability to convey profound emotions and imagery in just a few words. Despite its minimalist structure—typically three lines following a 5-7-5 syllabic pattern—haiku holds the power to encapsulate fleeting moments, evoke deep emotions, and reflect the beauty of nature. Originating from Japan's rich literary tradition, haiku has captivated poets and readers worldwide, transcending linguistic and cultural boundaries.

The roots of haiku can be traced back to renga, a form of collaborative linked-verse poetry that flourished in Japan during the medieval period. A renga sequence consisted of alternating stanzas written by different poets, with the opening verse, known as the hokku, setting the tone for the rest of the poem. Over time, the hokku gained prominence as an independent poetic form, largely due to the influence of the 17th-century poet Matsuo Bashō. Bashō refined haiku into an artistic expression of nature and human experience, as seen in his famous poem: An old pond / A frog leaps in / The sound of water. His works emphasize the fleeting nature of existence, a theme that continues to define haiku today. Following Bashō, poets like Yosa Buson and Kobayashi Issa introduced their own stylistic variations—Buson with his painterly imagery and Issa with his humorous, humanistic approach. By the 19th century, Masaoka Shiki further modernized haiku, formally distinguishing it from its renga origins and shaping its future as a standalone literary form. At the heart of haiku lies the concept of capturing a moment in time, often emphasizing nature, seasons, and human emotions. Two essential elements define haiku's structure: kigo (seasonal references) and kireji (cutting words). Kigo situates the haiku within a specific seasonal context, enriching its imagery and emotional depth. For example, words like “cherry blossoms” signify spring, while “autumn leaves” evoke a sense of impermanence and change. Kireji, a brief word or pause, serves as a poetic device to add emphasis, contrast, or a moment of reflection within the poem. These features

⁷ Yosa Buson (与謝 蕪村, 1716–1784) was a renowned Japanese poet and painter of the Edo period, celebrated for his mastery of haiku and his integration of visual art with poetic imagery. As one of the great haiku poets following Matsuo Bashō, Buson brought a painter's eye to his poetry, often crafting vivid, delicate scenes of nature and everyday life. His haiku are known for their lyrical beauty, seasonal sensitivity, and gentle emotional undertones. A leading figure of the *haikai* revival movement, Buson helped preserve and develop the tradition of haiku, combining classical elegance with a personal and pictorial style that continues to influence poets and artists alike.

⁸ Kobayashi Issa (小林 一茶, 1763–1828) was one of the four great masters of Japanese haiku, alongside Matsuo Bashō, Yosa Buson, and Masaoka Shiki. Known for his deep compassion, humility, and humor, Issa's poetry often reflects his empathy for small creatures—frogs, insects, sparrows—and the struggles of common people. Born into a poor farming family and having experienced personal hardships throughout his life, including the loss of loved ones, Issa's haiku are imbued with a tender, humanistic perspective. His simple, colloquial style and focus on everyday life give his work a unique warmth, making him one of the most beloved figures in Japanese literature.

⁹ Masaoka Shiki (正岡 子規, 1867–1902) was a pivotal figure in the modernization of Japanese poetry and is credited with revitalizing the haiku and tanka forms during the Meiji period. Breaking from overly sentimental traditions, Shiki advocated for a more realistic and objective approach to poetry, coining the term *shasei* (写生), or “sketching from life.” He emphasized clear imagery and everyday subjects, encouraging poets to observe the world closely and describe it faithfully. Despite battling tuberculosis for much of his life, Shiki produced a vast body of work and criticism, laying the foundation for modern haiku and securing his place as one of its “four great masters” alongside Bashō, Buson, and Issa.

distinguish haiku from other poetic forms, making it an art of precision and subtlety. In the 20th century, haiku gained international recognition as poets across the world experimented with its form and philosophy. Western writers such as Ezra Pound¹⁰, Jack Kerouac¹¹, and R.H. Blyth¹² played significant roles in introducing haiku to English-language poetry, adapting its structure while maintaining its essence. Today, haiku is written in multiple languages and cultures, with poets exploring its potential to capture modern experiences while preserving its traditional spirit. From its origins in Japan to its global adaptations, haiku remains a timeless poetic form, cherished for its ability to distill profound meaning into a few carefully chosen words.

3. Structure and Form of Haiku

Haiku is a highly structured yet deceptively simple poetic form that captures a fleeting moment, often emphasizing nature, emotions, and human experiences. Its defining characteristic is brevity—typically consisting of three lines with a 5-7-5 syllabic pattern. This conciseness forces the poet to choose words carefully, ensuring that each syllable contributes to the overall meaning and imagery. While traditional haiku adhere strictly to this structure, modern haiku, especially in languages other than Japanese, often take liberties with syllable count while maintaining the essence of the form.

Each haiku follows a fundamental structure designed to create a snapshot of a moment. The first line establishes a scene or setting, the second line expands upon the imagery or introduces an element of contrast, and the final line often brings resolution or an unexpected twist. Despite its small size, a well-crafted haiku conveys depth and emotion, leaving a lasting impression on the reader.

Haiku frequently incorporates kigo (季語), or seasonal references, which help situate the poem within a particular time of year. These words evoke specific emotions associated with that season, such as cherry blossoms for spring, cicadas for summer, or snow for winter. Additionally, kireji (切れ字), or cutting words, are often used in traditional haiku to create a pause or add emphasis, enhancing the poem's rhythm and impact.

4. Traditional Structure: The 5-7-5 Pattern

In classical Japanese haiku, a poem typically consists of 17 on (音)—phonetic units distinct from English syllables—arranged in a 5-7-5 pattern across three lines. This strict form creates a rhythm that enhances the emotional depth and imagery of the poem, while also inviting interpretive space for the reader. The structure, though compact, encourages the expression of fleeting yet profound moments, often rooted in nature or daily life. Consider this haiku by Yosa Buson, another master of the form:

¹⁰ Ezra Pound (1885–1972), an American poet and critic, played a significant role in introducing Japanese poetic forms, particularly haiku, to Western literature. As a leading figure of the Imagist movement, Pound admired the clarity, brevity, and vivid imagery found in haiku. His famous poem "In a Station of the Metro"—"The apparition of these faces in the crowd; / Petals on a wet, black bough"—is often cited as a Western adaptation of haiku principles, though not following the traditional 5-7-5 syllable structure. Pound's engagement with Japanese aesthetics helped open Western literary circles to the minimalism and depth of classical Japanese poetry, influencing generations of poets and translators.

¹¹ Jack Kerouac (1922–1969), a central figure of the Beat Generation, was deeply influenced by Zen Buddhism and Japanese haiku. He developed what he called "American Haiku," adapting the spirit of traditional haiku to fit English language and American experiences. Unlike the strict 5-7-5 syllable structure, Kerouac's haiku focused on spontaneity, simplicity, and direct observation, often reflecting everyday moments with spiritual undertones. His haiku are informal, playful, and deeply personal—capturing fleeting impressions in natural, colloquial language. Kerouac's innovative approach helped make haiku accessible to Western audiences and established it as a form of modern poetic expression in American literature.

¹² R.H. Blyth (Reginald Horace Blyth, 1898–1964) was a British scholar and one of the most influential figures in introducing Japanese haiku to the West. Living in Japan for much of his life, Blyth immersed himself in Zen Buddhism and Japanese aesthetics, which shaped his interpretation of haiku. His seminal four-volume work *Haiku* (1949–1952) provided translations and philosophical commentary, emphasizing the connection between haiku, nature, and Zen. Blyth's writings were instrumental in shaping the understanding of haiku among Western poets, including the Beat writers. His work contributed significantly to the global appreciation of haiku as a profound and spiritually resonant poetic form.

春の海
ひねもすのたり
のたりかな
(Haru no umi / hinemosu notari / notari kana)
Spring sea—
all day long, swaying
swaying gently.

This haiku evokes a peaceful, continuous motion, with the structure reinforcing the gentle rhythm of the waves. The 5-7-5 on pattern contributes not only to form, but also to the meditative quality of the image.

5. Kigo: The Seasonal Reference

A fundamental aspect of haiku is the kigo (季語), or seasonal word, which situates the poem within a specific time of year. Traditional haiku often rely on nature as their subject, using kigo to evoke a sense of place and emotion. Japanese haiku poets consult saijiki (歳時記), seasonal word dictionaries, to ensure appropriate seasonal references.

Common examples of kigo include:

- **Spring:** Cherry blossoms (sakura), frogs (kawazu), warm breeze (harukaze)
- **Summer:** Cicadas (semi), evening coolness (yusuzumi), fireflies (hotaru)
- **Autumn:** Red leaves (momiji), harvest moon (meigetsu), migratory birds (wataridori)
- **Winter:** Snow (yuki), cold wind (kanpuu), bare trees (kogarashi)

By including kigo, haiku becomes more than a simple observation; it connects the reader to the natural cycle of life and the emotions associated with different seasons.

6. Kireji: The Cutting Word

A defining element of traditional Japanese haiku is the use of **kireji** (切れ字), or “cutting word.” Though these words lack direct English equivalents, they function as poetic pivots—adding emotional weight, signaling a pause, or heightening contrast. Common kireji such as **kana** (かな), **ya** (や), and **keri** (け) help shape the poem’s tone and pacing, often providing a reflective or emphatic conclusion.

Take this haiku by **Chiyo-ni**, where **kana** serves as a kireji:

朝顔に
つるべ取られて
もらい水 かな
(Asagao ni / tsurube torarete / morai mizu kana)
The morning glory—
taken by the well-bucket,
I ask for water... kana

Here, kana softens the ending, infusing it with wistful acceptance. In English translations, such cutting words are often mirrored through punctuation—ellipses or line breaks—to preserve the contemplative mood.

7. The Essence of Haiku: Simplicity and Depth

Haiku, a traditional form of Japanese poetry, is celebrated for its brevity and depth, capturing fleeting moments with precision and grace. Despite variations in form, haiku remains true to its core principles: simplicity, immediacy, and evocativeness. Whether adhering to the traditional 5-7-5 syllabic pattern or embracing modern adaptations, the essence of haiku lies in its ability to distill profound experiences into a few carefully chosen words.

The structure of haiku is deceptively simple, typically comprising three lines with a total of seventeen syllables divided into a 5-7-5 pattern. This concise format demands that poets select words with utmost

care, ensuring that each syllable contributes meaningfully to the imagery and emotion conveyed. The challenge of expressing complex thoughts within such a limited framework encourages mindfulness and a deep appreciation for the present moment. As noted by the University of Oregon, haiku employs ordinary language to reveal the fundamental unity of all things in nature, emphasizing simplicity in both form and content.

The adaptability of haiku has contributed to its enduring appeal across cultures and languages. While deeply rooted in Japanese aesthetics and traditions, haiku has evolved into a global poetic form embraced by writers worldwide. Contemporary haiku may deviate from the strict 5-7-5 structure, experimenting with syllable counts and themes while still capturing the immediacy and depth characteristic of the form. This flexibility allows poets to explore a wide range of subjects, from urban landscapes to personal reflections, all within the haiku's concise framework. As highlighted by Poem Analysis, haiku's simplicity and brevity enable it to convey deep meaning in just a few words, making it a powerful medium for expression.

The practice of writing haiku fosters a heightened awareness of one's surroundings and an intimate connection with nature. By focusing on brief, often overlooked moments, haiku encourages both poets and readers to find beauty and significance in the mundane. This meditative quality aligns with the principles of Zen Buddhism, emphasizing mindfulness and the appreciation of the present. As noted by the Center for Global Studies, haiku serves as a meditation that conveys an objective image or feeling without subjective judgment, capturing the essence of an experience.

In essence, haiku's power lies in its ability to encapsulate complex emotions and vivid imagery within a minimalistic structure. Its enduring appeal is rooted in the balance between simplicity and depth, offering a poetic form that transcends cultural boundaries and continues to inspire writers and readers alike. Whether composed in its classical form or through contemporary interpretations, haiku remains a testament to the profound impact that can be achieved through the artful economy of words.

8. Introduction of Haiku in Bengal

Haiku, the quintessential form of Japanese poetry, has traversed cultural and linguistic boundaries to find a unique place within Bengali literature. The introduction of haiku to Bengal can be traced back to the late 19th and early 20th centuries, a period marked by significant cultural exchanges between Japan and India. A pivotal figure in this cultural bridging was Rabindranath Tagore, the illustrious Bengali polymath. Tagore's fascination with Japanese aesthetics led him to explore the brevity and depth characteristic of haiku. His visit to Japan in 1916 further deepened this appreciation, influencing his poetic style. While Tagore did not compose traditional haiku, his collection "Stray Birds" embodies the spirit of haiku through its succinct and evocative verses. These poems reflect a minimalist approach, capturing fleeting moments with philosophical profundity.

Rabindranath Tagore's *Stray Birds* is a collection of short, evocative verses that, while not adhering to the traditional haiku structure, embody its spirit through brevity, vivid imagery, and philosophical depth. Haiku, a Japanese poetic form, typically consists of three lines with a 5-7-5 syllabic pattern, incorporating seasonal references (kigo) and a cutting word (kireji) to juxtapose images or ideas. Consider the following verse from *Stray Birds*:

“The cloud stood humbly in a corner of the sky.
The morning crowned it with splendour.”

This verse captures a fleeting moment in nature, much like a haiku, presenting a simple yet profound observation. The imagery of a humble cloud being illuminated by the morning sun evokes a sense of transient beauty, resonant with the haiku's emphasis on impermanence and appreciation of the present moment.

For comparison, here's a traditional haiku by Matsuo Bashō: 古池や (Furu ike ya), 蛙飛びこむ (Kawazu tobikomu), 水の音 (Mizu no oto)

Both poems encapsulate a brief moment in nature, inviting contemplation beyond the immediate imagery. Tagore's verse, though not confined to the 5-7-5 structure, mirrors the haiku's ability to distill a scene into its essence, prompting reflection on themes like humility and transformation.

The mid-20th century witnessed Bengali poets experimenting with haiku, drawing inspiration from Japanese classics and adapting them into the Bengali context. This period marked a subtle integration of haiku-like brevity and thematic focus into Bengali poetry, setting the stage for more deliberate haiku compositions in subsequent decades. The late 20th and early 21st centuries saw a burgeoning interest in haiku within Bengal's literary community. Poets began crafting haiku in both Bengali and English, consciously embracing the form's structural and thematic elements. Literary journals, workshops, and online platforms dedicated to haiku emerged, fostering a community of writers eager to explore its potential within the Bengali linguistic and cultural framework. This period also marked Bengal's active participation in international haiku communities, with poets blending traditional Japanese techniques with local themes, thereby enriching the global haiku tapestry.

9. Conclusion

Haiku's enduring legacy as a concise yet profound poetic form continues to evolve, reflecting shifts in cultural, environmental, and technological landscapes. Recent studies have illuminated several key developments in haiku composition and its thematic focus. One significant finding is the impact of climate change on haiku's traditional seasonal references, known as kigo. Historically, haiku have encapsulated the essence of seasons through specific imagery. However, as climate patterns shift, the natural phenomena that inspire these seasonal words are also changing. For instance, snowdrops, traditionally associated with early spring, are now blooming earlier due to warmer winters, prompting poets to adapt their seasonal references accordingly. This evolution challenges the centuries-old conventions of haiku and reflects a broader dialogue within the poetic community about the intersection of art and environmental change.

Haiku's thematic scope has expanded to address contemporary environmental concerns. Researchers analyzing haiku archives have observed a subtle yet poignant shift in language, with modern haiku often imbued with a sense of grief over ecological losses. For example, declining populations of species like curlews and butterflies have transitioned from being depicted as abundant to solitary figures in recent haiku, symbolizing broader environmental declines. This linguistic shift underscores haiku's role as a reflective medium, capturing the collective consciousness surrounding nature's fragility. In addition to environmental themes, haiku has found resonance in educational and mindfulness practices. Studies suggest that the disciplined structure and contemplative nature of haiku writing can enhance mindfulness, reduce stress, and foster reflective thinking. Incorporating haiku composition into teacher education programs has been proposed as a strategy to promote self-awareness and emotional well-being among educators, thereby enriching their pedagogical approaches.

The digital age has also influenced haiku's evolution, with social media platforms providing new avenues for its dissemination and appreciation. The brevity of haiku aligns well with the concise communication styles prevalent on platforms like Instagram and Twitter, leading to a resurgence of interest in the form. However, this digital proliferation raises questions about adherence to traditional haiku elements, such as the inclusion of kigo and kireji (cutting words), as many contemporary practitioners prioritize personal expression over classical structure. Moreover, haiku continues to serve as a lens through which human interactions with the natural world are examined. A study analyzing nearly 4,000 haiku revealed that insects like butterflies, fireflies, and crickets are among the most frequently mentioned, highlighting the emotional and cultural significance of these creatures. Conversely, the underrepresentation of aquatic arthropods suggests areas where public awareness and appreciation could be enhanced, potentially

through targeted educational initiatives. Haiku remains a dynamic and adaptable art form, mirroring the complexities of the human experience and the ever-changing world. Its capacity to encapsulate profound insights within a minimalist framework ensures its continued relevance and resonance across diverse contexts and cultures.

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