

## A Comparative Stylistic Explication on Imagist Poetry and Japanese Haiku

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### Abstract

*This article reveals striking similarities between Imagist Poetry which became the tendency of style in American Poetry during the early 19th century with Haiku poetry in terms of their brevity in word and their elusive use of imagery. Imagist poets such as Ezra Pound, William Carlos William and H.D Doolittle perceive poetry as the powerful device to communicate what they have in mind through the clarity of words and the lushness of imagery in the attempt to provide clearer images of events which they vividly depict to the readers. This movement is considered as the breakthrough of the traditional view of point that poetry must contain the complexity of words and figurative language to be regarded as masterpiece. Meanwhile, Haiku, a short and full of imagery poem, also carries the same perception in the way a poem instills an influence to the readers. Matsuo Basho as the prominent haiku writer believes that the strength of poetry primarily lies on its power to elaborate certain idea instead of its complexity of long-winding figurative language. Therefore, this article denotes the metamorphosis of poetry which brings to surface that poetry in the modern time has shifted its style from a sophisticated use of poetic diction into a simpler and shorter yet eloquent and powerful. To discover the similarities between these two poems, this research employs Francois Jost's idea of Comparative Literature which argues that every literary work produced is inseparable from one another. It goes beyond the boundaries of time and place since the theme, style, and motive in every literary work is possible to evolve. He, further, proposes the idea that the interconnectedness of literary work can be deeply scrutinized through several intrinsic elements such as poetic diction and imagery. This article comes up with the idea that both the elaboration of short poetic diction and of clear imagery does not diminish the quality of the poems. Instead, Imagist Poetry and Haiku remain to be an effective frigate for the poets to voice up every mind they have for readers. Despite its brevity of words, both Imagist poetry and haiku contain a high philosophical and social value.*

**Key Words:** comparative literature, haiku, imagery, imagist poetry, metamorphosis

### Introduction

Japanese haiku and the poetry of the imagists are the two most prominent examples of extremely short poetic forms in world literature. Their brevity matters and the freshness of imagery are the devices for the drastic reduction of the space for the rigid versification offering more spaces in the exploration of astringent directness in imagery upon which one can make the decision of viewing the image subjectively or objectively.

Haiku, a very old form of poetry, originated and was famous in Japan since the Tokugawa period, is still an important part of Japanese culture and is also popular in English. Haiku offers precise and clarity in its writing, moreover, it is an expression of a view of nature or of natural events. In addition, haiku invites the readers to share the events it describes together with the poet. Therefore, haiku does not attempt to be the didactic method through which the poet teaches something or philosophize either the natural phenomenon or the human stages of life. However, the vividness in depicting the natural beauty is capable of subtly eliciting emotional responses for the readers.

On the other hand, the foundation of Imagism can be seen as unoriginal and derivative of Japanese Haiku, particularly of the work of Japanese poet Matsuo Basho. The clarity and sharpness of Haiku in giving the portrayal of natural movements inspire the Imagist poets to establish their new movement in the effort to splash new color in American poetry. The imagism's expropriation and re-appropriation of literary tradition in the form of Matsuo Basho's Japanese haiku poetry is the reason for taking a regard that it is one of the primary manifestations of Modernism.

As the manifestation of Modernism, McGuinness explores that in "A Retrospect" Pound described the Image as "that which presents an intellectual or emotional complex in an instant of time," to create a poetry of "super-position" i.e. One idea set on top of another." The aim was "to record the precise instant when a thing outward and objective transforms itself, or darts into a thing inward and subjective." (186).

The striking resemblance of between haiku and Imagist poetry lies on the shortness and the utilization of deep-appealed imagery which is clearly explicated on the poetic diction and the tight correlation within lines. The explication of the content of a poem can also be conducted by scrutinizing the linguistic aspect in a poem which is known as stylistic analysis. Turner emphasizes that stylistics is that part of linguistics which concentrates on variation in the use of language, often, but not exclusively, with special attention to the most conscious and complex uses of language in literature (p 7). This analysis covers the in-depth discussion of several points in poetry covering diction, syntax and punctuation or supra-segmental information. The use of words chosen by the poet is a very influential point that contributes the capability of readers in capturing the idea inside the poem. Further, the words in poetry are the powerful force to disclose the inner thought and to beautify the poem either. Therefore, the poet always searches for the indispensable words to convey all the compressed meaning and emotions that the poem requires

The convergence between haiku and imagists poems reveals the reality that one literary works never stand in isolation and look away from its predecessors. Therefore, the discussion of these poems can be regarded under the discussion of comparative literature. Of many classification of topic of discussion in this field, haiku and imagists' poems belong to the discussion of literary movement and trend which focus on the significant influences of particular movement on the mainstream of the literary pieces produced. Jost stated that a movement, therefore, is a general, wide-spread phenomenon, like the baroque or the enlightenment. Trend, on the other hand, maybe observed within the movement (83). Imagism and haiku are trends of searching for new freshness in poetry under the discussion of modernism.

Therefore, this paper undertakes a detailed and comparative stylistic analysis of a few representative works of Matsuo Basho and the Imagists, exploring Basho's treatment of the natural beauty through the bodily-sensed imagery and the Imagists' breaking away of Victorian poetry tradition. To develop the connection, I first present the nature of haiku, review Matsuo Basho's outstanding haikus, and then explore the stylistics analysis of Imagists' haiku-like poetry in the light of haiku sensibilities.

## Method

This article applies library research. This is the way to collect the information from the books, articles, and the web sources. Library research is needed to be done by the writer to collect the relevant data.

Meanwhile, to elaborate the idea, descriptive qualitative method is employed to get more focused in analysis. Descriptive means that data is not numerical or statistic, but the data can be words, table or picture. The report of the research can be quotation of the data to describe the theory and the result of the analysis. Qualitative means that the analysis is formed by words. It is not using statistic method. It is an analysis produces the descriptive data that is formed by words. (Moleong, 2000:6)

The data source are Imagist Poetry which became the tendency of style in American Poetry during the early 19th century with Haiku poetry in terms of their brevity in word and their elusive use of imagery. Imagist poetry that is explored is written by poets such as Ezra Pound, William Carlos William and H.D Doolittle. Meanwhile, Haiku is only work of Matsuo Basho.

The data later are lines which show the metamorphosis of poetry which brings to surface that poetry in the modern time has shifted its style from a sophisticated use of poetic diction into a simpler and shorter yet eloquent and powerful. To discover the similarities between these two poems, this research employs Francois Jost's idea of Comparative Literature which argues that every literary work produced is inseparable from one another.

## Discussion

### 3.1 The Nature of Haiku

Haiku are short, objective poems conveying a keenly perceived moment of heightened subjective awareness. They present a distilled perception and apperception of the external world. Haiku is made up of 17 jion (symbol/sounds) arranged in a pattern of 5-7-5. From this pattern of 17 jion has come the popular misconception that haiku is made up of 5-7-5 English syllables. Most English haiku in 5-7-5 form contain excessive wording (padding) in order to get the proper count (Harr, 113).

Haiku demand precise exploration and observation on the nature. The most common technique is a juxtaposition of two images (Japanese *renso*). Traditional Japanese haiku include a "season word" (*kigo*), a word or phrase that helps identify the season of the experience recorded in the poem, and a "cutting word" (*kireji*), a sort of spoken punctuation that marks a pause. In English season words are sometimes omitted, but the original focus

on experience captured in clear images continues. Punctuation, space, or line-breaks may substitute for cutting words.

Most haiku have no titles, and metaphors and similes are usually avoided. The main concern of haiku is vividly showing the closeness of the poet and the nature as the source of inspiration. In the discussion of the primary themes of haiku, Harr points out that the subject matter for a good haiku abounds everywhere. Birds, bees, butterflies, flowers, crickets, grasshoppers, dragonflies, cornstalks, scarecrows, storms, grass, ponds, reeds, and trees, all in ever-changing seasons, are only some of the many possible subjects for the poet to draw from in his haiku experience (113). Further, haiku are open-ended poems of suggestion and implication, seeming almost incomplete on first reading, and do not explain or tell the reader what to think or feel. Rather, they rely on the reader to have a common, universal response to the object or event portrayed.

Therefore, a haiku startles the reader out of a rational mode of thought into a deeply emotive, visionary perception of the nature. This understanding of haiku may serve as a touchstone by which one may consider Imagists' poetry. Haiku and the Imagist poetry have several resemblances which are undoubtedly that Haiku plays a very vital role in the emergence of the latter. Hakutani explores that the juxtaposition of these two literary movements can be summed up as follows: (1) directness in expression in the form of the short poetic lines and vivid poetic diction; (2) they make a full use of the technique of 'superposition' attempted intuitive apprehension of innate reality by the contemplative immersion of self in the concrete object (49).

Japanese poets have defined four central moods of haiku: *sabi* (a sweet, solitary melancholy), *wabi* (the unpretentious suchness of the ordinary), *aware* (a nostalgic sadness), and *yugen* (the mystery of the unknown). Another mood often identified in haiku is that of *karumi* (lightness, or a joyful acceptance of the ephemeral and ordinary). These moods frequently develop in Imagists' work. British scholar and translator R. H. Blyth, in his seminal four-volume translation of Japanese haiku, has also identified thirteen "characteristics of the state of mind which the creation and appreciation of haiku demand" (154). They are selflessness (or egolessness), loneliness, grateful acceptance, wordlessness, nonintellectuality, contradictoriness (or juxtaposition), humor (the word "haiku" means "playful verse"), freedom, nonmorality, simplicity, materiality, love, and courage. Many of these characteristics are immediately apparent in Imagists' work, notably loneliness, freedom, simplicity, and love.

The brevity of haiku, the freshness of poetic diction and the cohesion between lines enable this tiniest poem of the world become the frigate of the evocation of mind, of the spontaneity of voices through which the poets break the rigid tradition lingering on the creation of poetry for years.

### 3.2. Matsuo Basho's Keenly Depiction of Nature in his Haiku

Matsuo Basho is known as the first great poet in the history of haiku whose haikus are dramatic, and they exaggerate humor or depression, ecstasy or confusion. His haiku would focus on daily life, his own feelings, and the small miracles of nature. And they would have a consistent goal: to uncover beauty (Solomon, 53). Art, for Basho, begins as a matter of perception and direct natural experience. The artist, he insists, sees flowers and dreams the moon; only a "barbarous mind" sees and dreams otherwise.

Matsuo Basho's haiku offers the opportunity to comprehend the spirit of Japanese poetry by the bold innovation of poetic diction. To understand Basho and appreciate his poetry on its own terms, one must therefore attempt to understand precisely what he means by obeying, following, and being one with Nature. Basho argues that beauty in nature is the manifestation of supreme force which flows through all things in universe, animate or inanimate.

Therefore, Basho's aesthetic ideas are all along this line in which the principal of aesthetic must permanently exists, those are 'inspiration', 'fragrance', 'reverberation', and 'reflection'. This remaining four are concerned with the technique of haiku (Ueda, 425). Nevertheless, the stylistic analysis enables the readers to captures these techniques because haiku offers the invocation of mood through its simplicity in words and its sharpness in depicting the spirit of universe.

The following example of Basho's haiku perfectly depicts the sharp image of loneliness.

My sorrowful soul  
Make it more lonesome:  
You, a cuckoo

The sense of loneliness is even more intensified by the word 'sorrowful' which gives the atmosphere of gloomy in the state of mind. The poet is painfully aware of the physical existence of a cuckoo which serves as the representation of loneliness. In the stylistic analysis, poetic diction plays an important role in establishing the meaning because it makes readers capable of grasping the mood the poet intends to achieve. The cry of cuckoo

gives more intense sorrow for the soul of the poet, thus, the serenity of nature is able to be captured here. The loneliness presented in this haiku is not kind of loneliness that one would feel when he/she loses someone they love, however, it implies the loneliness or the emptiness that flows over the universe.

In Basho's haiku, it is composed of two parts: "base section" and "superposed section." The base section is a verbal segment carrying a noticeable stylistic interest, a hitch or anomaly in the flow of words which prompts the reader to search behind them for their hidden meaning. The superposed section, on the other hand, is normally a briefer segment which, in conjunction with the base section, gives the reader an indirect orientation to the plausible significance(s) of the entire piece.

The first two lines of the previous haiku are base sections through which the poet gives the chance for the readers to search the underlying reason of the loneliness covering the soul of the narrator. The phrase 'you, a cuckoo' is also an important poetic diction since it becomes the answer of the readers' curiosity of the problem presented before. Cuckoo's voice heightens the effect of solitude in the heart of the narrator.

Another example of Basho's haiku which emphasizes on the elaboration of haiku's technique is as follows

By the roadside,  
a rose mallow has been eaten  
by the horse

This famous haiku possesses the unique oxymoron as its stylistic figure. Basho uses the shocking device in the attempt to illustrate the relation among those natural object. 'Horse' usually eats grass, however, Basho explores that horse eats a rose mallow which serves as the shocking poetic diction carrying the ideas that life is surprisingly changing. 'Rose mallow' represents the short fleeting time of life which is full of unexpected events as it is represented by the visual imagery of a horse eating this flower. The phrase "By the roadside" provides a proper scenic background for both rose mallow and horse, thus establishing a lighthearted reminder of the unpredictability and, above all, the fundamental transitoriness of the things of this world.

The simple diction of haiku without the adornment of complexity in figurative language crystallizes the delicate reflection of the poet's wisdom of life. Syntactically, this haiku only consists of one simple sentence, yet unlocking the richness of the implied meaning. The brevity of haiku embellishes the breaking away of perception that the complexity of content depends heavily on the sophisticated figurative languages. Basho argues that a good haiku cannot be written merely by a long verse writing experience but by the craftsmanship of the poet in capturing the phenomenon and pouring it out in haiku.

Haiku also often employs hyperbolic expression and repetition as the style of exposing the idea, for example, following haiku

How solemn!  
green leaves, young leaves,  
and the rays of the sun

Repetition, the purposeful re-use of words and phrases, is the effective stylistic feature to provide an emphasis of the image within the poem. The repetition, 'Green leaves, young leaves' highlights vigorously the green of the tree's leaves which appears in the early summer as well as delicately exposes the rejoice of the speaker in welcoming the new season. Those phrases suggest the quality of mood that the poet is trying to communicate and it is intensified by the phrase 'the rays of the sun'. The superposed section "How solemn!" resonates with the glittering "rays of the sun" in the base section to pose the sense of the locality of the scene. The interjection provides the echo of the narrator's excitement of the sunlight penetrating the surface of the earth, therefore, no wonder if the sun shines brightly and plentiful on the tree leaves.

The effect of the first line is so strong in building an imagery of the lovely picture of simple phenomenon of the nature and its impact on the poet's mind. The solemnity of the sunlight emphasizes the atmosphere of exaggerated devotion for the nature as well as the repercussion of Basho's idea of permanence and change in his haiku. Basho insisted that his style of poetry 'should change with every year and be fresh with every month'. He said, moreover, 'I do not seek to follow in the footsteps of the men of old; I seek the things they sought'. This is what he meant by his second principle, that of permanence (Keene, 38). These two idealism lead Japanese poets revelled their freedom offering new rejuvenating method in writing the poems.

Both change and permanence persistently exist in his haiku as one can find it, for instance, in his famous haiku:

Old pond  
a frog jumps in  
water's sound

The first line, the base section of this haiku, portrays the timeless and motionless of the pond. The word 'old' undoubtedly either brings the mind of the readers of something in the past or the atmosphere of solemnity which is suddenly superseded by the personification of the movement of frogs instilling the idea of the changes which gives the visual and kinesthetic imagery of the splash of the water's pond. This direct imagery evokes the lonely Japanese mood of *sabi* and the fresh contribution of Basho is the use of the frog instead of others auditory imagery such as the sound of animal as the common poetical image of the predecessors of Basho. The overall imagery, built by the careful choice of diction creates a uniquely mood permeated by the poetic spirit, thus, the beauty of haiku is resounding in the trees lighted by the sun rays, in the leaping of frog breaking the stillness of nature, in the fluttering butterfly, and also in the fragrance of rain, chrysanthemum, and other natural objects.

The stylistic feature of Japanese haiku, covering its diction, its supra segmental features, and its syntactical relation between lines, offers the depth of the techniques of the poets, particularly Basho.

How burdensome  
Are the innumerable names  
Of spring flower!  
A butterfly, slapped  
Awakes out of its sleep

An example of this linked verse is another example of how Basho makes a good use of diction and the syntactical correlation between the stanzas. The first stanza of this haiku portrays the loveliness of all blooming flowers during spring. The beautiful scenery enables everyone to enjoy them wholeheartedly without being burdened by their names. The second stanza provides the movement of fluttering butterfly which has been awakened from its long hibernation during the winter. The cohesion between these stanzas becomes the permanent link of the interpretation of meaning.

Cohesion is inevitably important due to its ability to be the bridge of the meaning. Language users will first encounter a text by its surface features, i.e., a configuration of words having some propositional development (Widdowson, 1978), or continuity. According to Halliday and Hassan (1976), it is cohesion that establishes this continuity, and cohesive ties which give us access to it: 'The concept of ties makes it possible to analyze a text in terms of its cohesive properties and give a systematic account of its patterns of texture' (1976:4). Included among these cohesive properties are reference, substitution and ellipsis, reiteration, collocation, and conjunction.

The ellipsis, the omission of some parts of sentence in a poem as the result of the characteristic of poetry in employing condensed language, in '**A butterfly, slapped**' brings the portrayal of sudden movement of the butterfly in realizing that its time to come to life has finally been regained. Moreover, the ellipsis does not merely carries the notion of the happy mood of the butterfly to know that spring has come. It carries the atmosphere of a person suddenly regaining its spirit of life as it is represented by the verb 'slapped'. This technique is what Basho regards as fragrance within the lines of haiku due to the existence of the light mood.

The reverberation of haiku can be achieved through the existence of parallelism as explored in the following haiku:

Now, then,  
let's go out to enjoy the snow-  
until I slip and fall

As can be seen from the example above, oxymoron in haiku is often used to contradict, in a refreshing way, showing appreciation of the transient beauty of all living things. The syntactic parallelism in the phrase 'until I slip and fall' plays an important device in achieving more intense atmosphere of the poems. Nigel Fabb elucidates that syntactic parallelism involves structural identity between two sections of the text in three simultaneous senses. First, each section of text contains the same classes of phrase and word. Second, corresponding phrases bear similar grammatical and thematic relations to the predicator. Third, the corresponding phrases and words are in the same order (145).

The simple parallel construction in the last line espouses the result of the narrator's enjoyment for the coming snow. The narrator declares that his excitement of playing with the snow will come to an end when he slips and finally falls. This haiku also apparently shows the syntactic relationship exploring the time when the narrator

must end his outdoor activities. The atmosphere built through this parallelism is effective to depict the invocation of mood of the narrator as his response to the beauty of nature.

Scent of orchid ----  
It perfumes the wings  
Of a butterfly  
  
Their fragrance  
Is whiter than peach blossom:  
The daffodils

The sharp and short poetic imagery, from which the Imagists' poets acquire their source of aesthetics, vividly echoes in every line of this haiku. Basho denotes a mood suggests his standpoint in the interrelatedness of the five senses. He saw an experience in its blended harmony; odor, sound, color and movement are one to him. Haiku accepts all things for its material; therefore, the beauty of haiku is the poetic spirit which unveils harmonious blend of the universal energy in all things in life leading the poets to be capable of capturing the humblest things as the subjects of poetry as precious as the blossoms and the moon.

The stylistic analysis of haiku offers a more abundant chance to look deeper into the haiku because it assists the readers to grasping the hidden meaning of the poem in a more accurate way. Moreover, the richness of vocabulary grants the breaking away of tradition that will eventually become the special characteristics of Japanese poetry.

### 1.3. The Haiku Sensibilities in Imagists' Poetry

Imagism has inherited its bent toward openness from Eastern art, Japanese haiku, and classical Chinese poetry. Orientalism married Modernism through the haiku aesthetic of arts was theorized and promulgated by Ezra Pound's Imagist manifestos before WWI (1908-1914). The fruitful vitality of such an exotic marriage proclaimed the idea of an American renaissance and projected an artistic state of West meets East. In other words, Imagist poems were influenced by *Japanese haiku*, poems of 17 syllables which usually present only two juxtaposed images. This poetry strives to suggests *more* than its literal meaning, yet avoids overt figurative devices like *allegory* and even *metaphor*.

The imagists aimed to strip away poetry's tendency toward dense wordiness and sentimentality and to crystallize poetic meaning in clear, neatly juxtaposed images. The compactness and immediacy of Pound's poem recall the three imagist principles agreed to by Pound, H. D., and Richard Aldington in 1912:

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

(Kimmelman, 234)

Imagism can be viewed as the rebellious artistic movement against the classical forms of poetic diction and themes. Victorianism espoused the idea that a singular world view was the source of truth and that ideologies revolved around clearly defined dichotomies between good and evil, right and wrong, hero and villain. Modernism, in and of itself, dispelled these notions. It presented antithetical movements to Victorianism (Dada, Surrealism, Symbolism) that destroyed these previously defined divisions by presenting anti-heroic characters and unclassifiable persons and objects or, as is common in the Imagist case, no hero at all.

The Imagists discovered much influence in their readings of Asian haiku and other forms of poetry, especially that of Basho. As a definition of this revolution against tradition, one must have as comprehensive a basis as possible for analyzing, in the very least, Imagists's rebellion against earlier established literary customs. It can be said that Imagists' poetry possesses the characteristics of Japanese haiku. In commenting the serendipitous convergence, Smith states that both poems are of a similar length, and both are composed of two distinct parts. The first part is a simple description of a particular phenomenon observed by the poet. The second part is a clear image of an entirely different phenomenon, which has been evoked in the mind of the poet by some analogy to the first (523).

The best Imagist poems are about movement, energy, and inwardness; the least successful are static scenes conveyed through purely visual reference. At its best and most ambitious Imagist poetry is about fusion, about the porous threshold between inner and outer, abstract and concrete, the intimate and the glitteringly impersonal. It aims to cut away the means by which we understand the world in order to immerse us into the world.

Since the substance of Imagist art is best shown over the spread of multiple poets at multiple points in time, this essay will use the poetry of Ezra Pound and William Carlos Williams (the example of late Imagism) to

demonstrate the iconic nature that Imagism takes on as a rebellion against literary tradition. Beginning with Pound, it is perhaps only proper to cite what is recognized as the first widely published Imagist piece, "In a Station of the Metro." Pound writes,

The apparition of these faces in the crowd;  
Petals on a wet, black bough (Pound 1835)

In the analysis of the poem, one sees the obvious break from literary tradition that exemplifies Modernism. In the poem, Pound reduces the great, pulsating image of lovely faces in a huge, human crowd to a tiny, pretty image of still life viewed through a narrow casement. The sensibility of Haiku in this poem lies on the shortness of poem, yet, unveiling the abundance of meaning. The poem can be classified into free verse which does not put an emphasis on the regularity of poetic versification and avoid the utilization of complex figures of speech.

William Carlos Williams is another frequently anthologized Imagist poet that presents a later manifestation of the revolution wrought by Pound. In the oft-published and likewise enigmatic poem, "The Red Wheelbarrow," Williams writes,

so much depends  
upon a red wheel  
barrow glazed with rain  
water beside the white  
chickens (Williams 1825).

The poem may be read as 'so much depends upon a red wheelbarrow glazed with rain water beside the white chickens'. The poem contains the vivid poetic diction as its stylistics device depicting the gloomy atmosphere and lush visual imagery through which the readers is able to draw the imaginary picture in their mind of the things observed by the poet.

Another William Carlos William's poem, This is Just to Say, also apparently derives its poetic treatment from Japanese Haiku.

I have eaten  
The plums  
That were in  
The icebox  
  
and which  
you were probably  
saving  
for breakfast  
  
forgive me  
they were delicious  
so sweet  
and so cold  
1934

The delicious taste of the plum is the quench of the speaker's thirst after the activity done in that exhausting day. The sweetness of this fruit is somewhat an irresistible temptation so that the speaker steals this fruit from the freezer. Through the depiction of the plum's taste, the author invites the readers to be able to imagine how tired the speaker is so that he is unable to hold back himself from eating the fruit although he knows that this fruit is previously saved for breakfast.

Kenneth Yasuda has called haiku poetry of the noun. Haiku describe things or objects as they are perceived through our senses, without the filtering of our emotion or intellect. Haiku are depictions of carefully chosen *things*—birds' nests, rusted nails, billowing clouds; they are not statements of feeling about those things. Feelings or ideas may of course be *implied* by haiku, but the text of each haiku itself aims for objectivity.

In his poem, William repeatedly employs nouns to convey the simple event that probably commonly happens into the poem. Plum becomes the core issue in the effort to reveal the complexity of the speaker's dilemma. In addition, the words 'sweet' and 'cold' are the repercussion of Haiku's technique which marks the intertwined

juxtaposition of human senses. The poem, indeed, consists of two sentences and it also represents the most obvious characteristics of haiku which hold firmly the principle of the brevity in words. However, the conciseness of the poem does not mean reduce the convolution of the content of the poem.

*The Locust Tree in Flower*

Among  
of  
green

stiff  
old  
bright

broken  
branch  
come

white  
sweet  
May

again  
(1935)

This haiku-like poem reveals the well-established manifestation of the Imagists' principle in depicting a sophisticated natural phenomenon by requiring the freedom for the poet in composing the poem. The repetition of adjective in the first two stanzas explores the greenness of the tree leaves signifying the new life. The poem presents a contrast of the bright shiny leaves and the broken branches; however, this contrast does not function as the elaboration of sadness for the leaving away of something, but as the evocation of happiness that the dead things will renew the growth of other creatures. The utilization of common speech as the stylistic device is effective in creating the happy mood of the poem since common speech does not exclude imaginative language nor metaphor but it must be original and natural to the poet himself. H.D.'s poem "Oread" is an example of such density of idea instilled:

Whirl up, sea-  
Whirl your pointed pines,  
splash your great pines on our rocks,  
hurl your green over us,  
cover us with your pool of fir.

This poem is deliberately constructed in such a way that the reader can never be sure whether it describes the sea in terms of a pine forest, or vice versa, or refers to something more subjective. The two images, sea and trees, remain distinct yet paradoxically intertwined; each assumes the other's qualities to express itself in a new and memorable way. The effect is of images interlocked or fused rather than joined grammatically. H. D. expresses a visual perception, but the poem also evokes the sound of crashing water and wind through trees, opens up the horizontal axes (waves) and the vertical axes (pines), and draws on a dramatic interplay of height and depth. A feeling of awe is created in six short lines.

Aldington makes a bitter contrast between the mental world of a hokku (with its innocent, romantic and pure, key words "of the moon and flowers and of the snow") and the flesh-crawling, bodily fears of the ugly landscape of war (with its "rats" "flesh" "dread"). Yet the virtues which Pound insisted upon, and derived in part from haiku, serve Aldington well where he can achieve them. Most of Aldington's war poems have a haiku-like brevity and sharp visual clarity:

"The wind is piercing chill  
And blows fine grains of snow  
Over this shell-rent ground;" (*Battlefield*)



They eschew loose, removed and bland, rhetoric and adopt a language more closely feeling of ordinary, physical and emotional reality. Although the vocabulary may be tortured, it can also attain an impersonal simplicity in which, without discussion or narrative, the image is left to do its work:

"And the wind  
Blowing over London from Flanders  
Has a bitter taste." (Sunsets)

The sharp image of the wind blowing deepens the gloomy atmosphere the poem tries to build and the phrase 'a bitter taste' conveys the note of sadness that embraces the overall mood of the poem. Aldington consistently employs the vividness of the image in rejuvenating his poetic diction and one example is his poem 'Evening'.

The chimneys, rank on rank,  
Cut the clear sky;  
The moon,  
With a rag of gauze about her loins  
Poses among them, an awkward Venus-  
And here am I looking wantonly at her  
Over the kitchen sink.

Depoeticization of the moon is achieved, first, by deliberately confusing Diana, the chaste goddess of the moon, with Venus, the goddess of beauty and love, then by transforming the latter into the charming but vulgar figure of a cheap wanton.

The sensibilities of haiku are persistently found in Amy Lowell, another prominent figure of Imagists poets.

The snow whispers around me  
And my wooden clogs  
Leave holes behind men in the snow  
But no one will pass this way  
Seeking my footstep  
(Falling Snow)

This poem relies heavily on its simple diction as the stylistic feature to convey particular idea. The word 'whisper' emphasizes on the swirling sound of the snow carried away by the wind producing the tactile imagery of loneliness which serves as the technique of haiku. The loneliness of the narrator leads him/her to have self contemplation realizing of self alienation since the poet picturizes that there is no path left for others to follow the narrator. By employing the greater image in a way which makes it seem to suggest the lesser image, Lowell adequately expresses the intense feeling which he wishes to convey.

Since the substance of Imagist art is best shown over the spread of multiple poets at multiple points in time, the Imagists poets such as Ezra Pound, William Carlos Williams, Richard Aldington, H.D, and Amy Lowell demonstrate the iconic nature that Imagism takes on as a rebellion against literary tradition.

### Conclusion

The discussion on the stylistic analysis of these two rebellious movement comes to a concluding remark that literature is never be able to stand alone without the existence of the prior literary works produced. Haiku and Imagist poems through their image-centered sensibilities, exemplify the specific similarities between them.

The imagists used the openness of the short form primarily as a means of exploration, despite all the problems involved. Their inventive technique of "super-position," by using bold metaphors to give concrete shape to fresh perceptions of reality, allowed them to challenge all existing methods of analysis and description. There are many debts owed to the genesis of the movement, the inheritance of the technique of Matsuo Basho.

The openness of haiku, however, leads to no such total refurbishing of established world views. In haiku, one is permitted to play freely with indeterminacy, secure in the knowledge that, sooner or later, any poem can be reduced to topics sanctioned by centuries of tradition.

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