**World Haiku Association Zoom Meetings 2021:**

**Participation Report**

**Chikubon (Japan)**

Recently, two Zoom Meetings were performed dated on September 25, 2021 (from 3:00 p.m. to half past 6 p.m. of the Japan time) and on October 3, 2021 (from 6:00 a.m. to 9:00 a.m. of the Japan time), organized by World Haiku Association. It was the first and epoch-making attempt for the association to invite the haiku poets of altogether 15 countries from Asia-Pacific, Europe, American Continent to get together in the same meeting across the barrier of the time difference. After making brief self-introduction, each participant reported present situation and environment of one’s self together with the pandemic (COVID19), and recited his/ or her own poetry in the mother tongue and in case with English, French or Chinese translation etc. Hereafter, I would like to report the summary of the activities while introducing comments and some of haiku works of each participant on which were presented at the meetings (*note: the complete set of haiku works presented at the meetings are listed in the end of this report*)**.**

The participated poet was 28 people of from Japan, China, Vietnam, Malaysia Mongolia, Nepal, Bulgaria, Hungary, France, Saint Lucia, Brazil, the United States, Canada, Australia and New Zealand in altogether 15 countries on the nationality basis. It was characteristic that 4-5 haiku poets were obliged to participate at their countries in duty without opportunity to return to their mother countries under severe restriction of transportation beyond the boards due to the global pandemic.

 Mr. Chen Guan Yu who firstly participated in WHA activities from Lanzhou of Shaanxi province, China, expressed his solitary life in a student dormitory. He spends a lot more time in the dormitory than before where he, from time to time, writes Chinese poems or Chinese/ Japanese haikus. While writing loneliness during long and slow progress of time in a spring night, but he also skillfully expressed dense sequence of time.

Viscous time/ rotating clock hand / a spring night Chen Guan Yu

獨坐聽時針

無窮輪轉夜 沉沉

傷哉又一春 陳冠宇

Ms. Jodie Hawthorne from Australia who works and resides in Kaohsiung City, Taiwan. After she mentioned some comment about difficulty to return to Australia, she introduced the following haiku both in Chinese and in English. It draws the contrastive scenery of isolated people standing alone in the society and unvarying free creation in the nature.

寂寞的我

寂寞的你

快樂的麻雀

lonely me

lonely you

a happy sparrow 　　　　 Jodie Hawthorne

Vietnamese haiku poet Ms. Tuy Nga Brignol (En'gane) who lives in France at present moment, presented the following haiku work after commented, "there are various opportunities even in pandemic turmoil". She just anticipates bright prospects in the future even in dark looking social atmosphere. Her haiku just reminds me a proverb such as “Everything comes to those who wait.”

Chiếc thuyền bườm chờ đợi

sự xuất hiện của gió tốt lành

để nhổ neo lên đường

Voilier en attente

de la venue du bon vent

pour lever l’ancre

Sailboat waiting

For the good wind

To weigh anchor  Tuy Nga Brignol

Ms. Angelina Bong, resident in Malaysia, talked about less anticipation of liberalization of tourism in Malaysia to the foreign tourists at present moment, but the following work of her leads a foreigner to the tropical nostalgia in the world of virtual reality.

Bougainvilleas

Rusty walls

Childhood neighbourhood　　 Angelina Bong

ブーゲンビリア／錆びた壁／子供のころの近所　（translated by Ban’ya Natsuishi）

On the contrary, introduction of cold winter scene of Mongolia written by Mongolian haiku poet Ms. Tuvshinzaya Nergui. She describes dead leaves rolling up and down whirled up in cold wind, where the poet finds peace. I wonder whether the violent wind symbolizes the present world of pandemic? I even feel a sense of Buddhist philosophy to meet accident or violent challenge with transcended resignation. It is interesting because the contrast still makes sense in her work.

чиний үгс

навчистай хамт үймрэх-

жихүүн намар

I found peace

among the haunting leaves-

cold wind 　　　　 　Tuvshinzaya Nergui

Ms. Toyomi Liebel Iwawaki, who gives lectures to the students at a German university, told us interesting change in her workplace. While being puzzled over how to take the distance to the student under pandemic situation, she made a joke that "a German wore a mask like a Japanese, and in place of hug and handshake a German came to bow like a Japanese; it means Japanisation in German universities.” Her humorous presentation took the laughter of the participants at the meeting. The following message in her haiku shows strong and impatient anticipation for revival of daily life.

**復活せよ　地下室に天使のトランペット**

Auferstehung:

Engelstrompete ruht sich aus

im Keller

Resurrection:

Angel’s trumpet is resting

in the basement

French haiku poet Mr. Georges Friedenkraft, who is a specialist of neurobiology specially researching the feelings of the animal, also writes triangle sympathy among a plant, an animal and a human being in his haiku work. Not only the poet but also a cat cry for the willow soaking in water with full of sympathy as the same creatures. Georges told us that he had studied Basho’s classical haiku anthology “Sarumino” and his style of writing French haiku adopts phonetic rule of classical Japanese haiku as 5-7-5. The haiku reminds me the picture of the French Impressionists with comfortable phonetic sound composed by 5-7-5 rules.

Pourquoi d’être saule

pleurerais-je ? Le chat miaule

aux rides de l’eau Georges Friedenkraft

Wherefore the willow

I should weep: the cat does mew

ripples on water (English translation: Brian Fergusson）

 Next haiku is one of Bulgarian poet, Ms. Zlatka Timenova, who is now taking birch in Portugal. She made a comment that She encountered lack of human relation after outbreak of COVID19 in Portugal, and she sometimes felt loneliness as silence dominated the town. A crow, as a sudden intruder into a garden covered with yellow fallen leaves where residents have enjoyed their casual daily lives. What is this crow going to bring? Will it be felicity or an unfortunate incident? It brings a reader the feeling of uneasy strain, and her word is over suddenly.

jardin couvert

de feuilles jaunes

soudain…ce corbeau

jardim coberto

de folhas amarelas

de repente…um corvo 　 Zlatka Timenova

黄葉に／おおわれた庭／突然、この鴉 （translated by Ban’ya Natsuishi）

 Next work is the one of Ms. Germina Melius from Caribbean island state, Saint Lucia. From time to time, her voice was apt to break off in the meeting because of communication status, she told that the economy of the island previously lead by tourism had been severely depressed because of influence of lock down. The following haiku reminds us of tough economic conditions under Pandemic. There are few tourists in the island where only the inhabitants have been left as "the remains" symbolized as mangos.

consumers in my garden

birds without money

leave mango relics

comen las frutas en mi jardín

los pájaros sin dinero

dejan la piel y semilla del mango　　 Germina Melius

 庭に消費者／無一文の鳥たち／マンゴーの遺物残す （translated by Ban’ya Natsuishi）

Brazilian poet, Mr. Carlos Viegas told us that the pandemic in Brazil was far from convergence. The following haiku of himself as a Buddhist declares an honor of the loneliness confronting the tough environment. Even though the surrounding landscape of savannah is quite different from the one of Japan, but still it minds me some nuance of spirit of “Sabi (quiet simplicity)” shown in Basho’s haiku works.

winter's full moon

illuminates the savannah

a lonely howl　　　　　　　　 Carlos Viegas

Mr. Michael Dudley participated from Victoria City, Pacific coast of Canada, mentioned of frequent lock down and shut down continuously done in Canada as well as the sense of isolation sometimes he tasted. His haiku expresses an ordinary scene of nature appeared as abstract pattern of the footprint left squish-squash on a muddy road with metaphor of overmature mulberries. He summarizes them as a word of “summer gallery”. Well selected perfect combination of expression gives readers feeling of refreshment.

summer gallery

footpath *splatter* abstract

     of *burst* mulberries　　　　　　　　　　 Michael Dudley

Mr. Ron Riddell who lives in the New Zealand with his Columbian wife felt it regretful for the fact of a lot of difficulty to commute between New Zealand and Columbia after COVID19. At the same time, he expects less and less opportunity to have face to face haiku events on which he enjoyed previously in New Zealand. But on the contrary, he expresses a joy of interchange through haiku in his work.

 gift of haiku

flies over oceans, mountains

reaches me in time Ron Riddell

Now, I would like to introduce the haikus phrase of the Japanese participants. Ms. Sayumi Kamakura, while she came to spend more and more time in a house, realized importance of the interchange between intimate people. The following haiku is written in full of her affection to the heartly family. The cooked littleneck clams on the dining table gives tender faint gleam to a family.

夫へと差しだす浅蜊、砂、微光

I present to my husband:

littleneck clams,

sand, and a faint light 　　　 Sayumi Kamakura

Ms. Saki Inui who has showed rich receptivity in her edited haiku anthology, again shows clear sensitivity in her haiku reading in the session.

 　触れそうな手と手の間の冬銀河

A winter galaxy

between two hands

about to touch　　　　　　　　 Saki Inui

"One of the positive sides under COVID19 is that everybody seems to bear mentality to take others into consideration through the process of preventing spread of pandemic. It seems to me big progress comparing previous rather selfish mood of society.”; said by Mr. Yoshihiko Furuta. With his comments, I would like to introduce his haiku.

 地下鉄の線路を来る白鯨とウィルス

　　A white whale

and viruses come

along the subway tracks　　　 Yoshihiko Furuta

Ms. Kogyoku told that she officially and privately became rather busier after COVID19, partly because of care of her grandson. She said, “My grandson Shonosuke is my enthusiastic pupil of haiku.”; with a joyful face of adorable grandmother. In addition to pandemic, there were frequent flood and landslides in Japan in this summer, probably due to influence of global warming. The following haiku just reflects one aspect of the unstable society.

山津波特撮のごと映りをり　　　　 Natasuo Kogyoku

 (A landslide / visible in TV / as special effects)

The youngest participant in these online meetings, yes, Mr. Shonosuke, grandson of Kogyoku read his haiku in a charming but clear voice.

しゃくとり虫くねくね動いてダンスして　　 Shonosuke Fukuda

(A measuring warm / wiggle-waggles / dancing)

Mr. Kuniharu Shimizu, showing a wonderful haiku picture as his masterpiece, read following haiku.

Being together

side by side

so easy for birds　　　　　　　　　　　　　Kuniharu Shimizu

Ms. Chiemi Sagawa who is engaged in the editing of a magazine related to Mr. Santoka Taneda in Yamaguchi Pref. Japan. Even under COVID19 she continuously hosts an online haiku gathering. Her haiku proudly expresses a feeling of freedom over the water flowing out of a faucet under shiny sunshine in the morning.

晴れて開けはなつ朝の蛇口　　　　　　 Chiemi Sagawa

 (It’s shiny / throw it open / morning faucet)

Here, I beg your sparing time for me to introduce a haiku of myself. In the following work, I tried to write whether a Chinese haiku could express a sense of rhythm and the phonetic reduplication similarly to a corresponding Japanese haiku. In the haiku, I also would like to express some meaningful discovery in a micro cosmos even in the narrowly closed society caused by pandemic.

たなごころ露ころころと天地凪ぐ

粒露團團玩掌里、湖波閃閃静乾坤。

In my palm

a rolling dew,

the universe is stable　　　　　 　 Chikubon

 Mr. Shigeshi Hara skillfully wrote a haiku on feelings in hope of recovery from bad weather at the Star Festival day (*＊based on the Japanese legend, that the stars of the bride and the bridegroom encounter once a year on that day*), leaning his umbrella for his frequent checking of appearance of a couple of star. What he really prayed on the stars could be a reencounter with his intimate friends separated by pandemic?

傘傾げをり星合の夜の雨に

Tilting a bit an umbrella

To see the Star Festival unseen

In the embarrassed night rain.　 Shigeshi Hara

 Mr. Edward Levinson enjoying rural living in some remote place from Tokyo, told us significantly less opportunities to go to the center of Tokyo for haiku gatherings and events after COVID19. With his haiku poet, he mentions of lengthening long mustache. Would it reach the level of the hermit already?

fall clouds

　　sage’s beard grows

time flows

秋の雲賢者の髭伸び時流る Edward Levinson

Mr. Shihaku, who published a haiku anthology called "A life with full of lost articles" in May 2021, read the next haiku. I wonder whether human beings can surely sustain his hope the world of the Asura filled with various sufferings and disasters including pandemic? The answer is written here in his poem.

みな修羅。胸に、蛍　　　　　　　　　 Shihaku

 (Everywhere, Asura world / but at the chest / a firefly)

Finally, I would like to introduce some haikus of Mr. Ban’ya Natsuishi, chairman of World Haiku Association. He emphasized the importance of thinking from the origin radically in writing haikus at the Zoom meeting on September 25.

阿呆の王から眼帯のようなマスクが届く

I received

a mask like an eye patch

from the King of fools

肺で知るの地上と瑠璃のそら

With lungs I discern

the sandy ground

and azaure sky

Avec les poumons

J e discerne le sol sableux

et le ciel azur　　　　　　　　　　　 Ban’ya Natsuishi

The eyes of the stone Mr. Ban’ya Natsuishi are not going to remain in the radical criticism but his eyes also overlook on the coming world.

法王空飛ぶすべての枯れた薔薇のため

Il Papa volante

per tutte

le rose appassite

The Pope flying

for all

the withered roses　　　　　 Ban’ya Natsuishi

At the Zoom Meeting on October 3, Mr. Ban’ya Natsuishi said, " Pandemic gave us a good opportunity to reconsider everyday life deeply. He explained the etymology of “Pantheon” as a shrine of all gods in the Greek origin; a meaning “pan” means all. As for pandemic, it became the common menace for all people in the world. He continued, "I would like to determine the next theme of <World Haiku 2022 No. 18> as of “Out of the Pandemic", it also could be the topic that we can worth writing as a common denominator of human beings”.

 Again, these twice online meetings, supported by evolution of the technology, were surely the epoch-making attempt. The haiku poets of almost all continents around the earth met together and announced our own haiku works. Regardless the future possible trend of COVID19, I would like to expect this type of global haiku events will be carried out continuously.

**As for reference:**

 /The 1st WHA Zoom Meeting 2021 Video September 25, 2021 (Japan time)/

 https://youtu.be/z28pQDJO\_qc

/The 2nd WHA Zoom Meeting 2021 Video October 3, 2021 (Japan time)/

<https://youtu.be/AFQCT3eXi80>