

Australian Haiku in the Global Context

by Rob Scott

The days when we could just write haiku and enjoy it are over. We are all part of a worldwide organisation. We have been globalised. – Gloria B. Yates

The history of Australian haiku is a history of literary contortion. For the past hundred years, Australian poets have been writing poems in a genre that has been imported from a foreign culture, translated by people with, at best, limited knowledge of the original Japanese texts, and written by poets conforming to broad approximations fashioned by those translations, or to a range of Western poetic sensibilities, or a mix of both. From its earliest sighting to the present day, Australian haiku has been characterized by a concoction of emulation, bold variation and recreation.

Two great tensions have characterized haiku's progress in this country – the early, well-intentioned but misguided translations of Harold Stewart and the modernized, global-minded sentiment of Australia's first and primary haiku educator, Janice Bostok. The conflation of these two forces placed haiku in a stasis which slowed its early progress and bestowed encumbrances on the achievement of a truly local genre, from which Australian haiku is only just beginning to emerge.

Despite this, haiku is currently enjoying unprecedented prosperity and vitality in Australia. The recent burgeoning interest is reflected in the growing number of poets and journals (both online and print) dedicated to the study and enjoyment of haiku, and of course the profound impact of the internet which has not only increased poets' access to the form, but to each other. It has been claimed that haiku is the most popular form of poetry on the web (Barlow and Lucas, 2005). These days, haiku by Australian poets can be found in an increasing number and variety of locations, from dedicated small press haiku journals both here and overseas, to online anthologies, at poetry readings and workshops, in exhibitions on commuter trains, even on fruit juice containers (The Age, 1 Nov, 2004).

Australia now boasts its own haiku society (HaikuOz) which has produced three anthologies featuring the work of over 150 poets. But Australian haiku is not happening in isolation. It is developing in a truly global context. Indeed, haiku has become a multicultural global phenomenon. "As we enter the 21st century, haiku has become one of the most widely written and enjoyed international literatures" (Higginson, 2001). Trends in world haiku, and in particular, English Language haiku (ELH) are felt strongly in Australia, and have had arguably more influence than Japanese haiku (1) on the writing of haiku in this country. Moreover, Australian haiku poets have made a considerable impact on the

international haiku scene, regularly appearing in acclaimed international journals and anthologies of haiku, and winning and judging haiku competitions. Haiku has never been more popular in this country and the haiku being written now is far removed from its origins. This article will examine whether its exposure to the international haiku movement, which has added diversity, dynamism and scope, has helped or hindered the emergence of a distinctive voice.

The idea of genres travelling is not new. The sonnet and the elegy became important English forms after long migrations from Renaissance Italy and Ancient Greece respectively. Similarly, the migration of haiku from its Japanese origins brought with it a unique approach and new techniques to writing poetry in the West, as well as a lack of agreement and a degree of misunderstanding about its true principles. And after a long and somewhat arduous journey, Western haiku is now no longer a 'branch' of Japanese haiku but is in the process of becoming Western (Bjerg, 2013). This process of transformation will be briefly examined here in the Australian context.

One hundred years into its journey, Australian haiku has neither a definition nor an agreed set of primers. Australian haiku poets, still heavily influenced by the classic Japanese haiku tradition, continue to select from its various techniques, as they are understood, to adapt for their writing. Far from representing a crisis, this is, in part, a function of the inheriting culture and it is entirely reasonable that poets will experiment with what techniques are available to them. But the first one hundred years has also seen the propagation of an international haiku movement, including ELH, which has brought its own set of poetic values and seemingly endless possibilities for the genre.

In addition to finding new modes of expression within the genre, there is evidence of the emergence of distinctive traits of Australian haiku. In his review of the Third Australian Haiku Anthology (2011) Paul Miller states:

If one were to stereotype haiku in Australia, it might be to notice that a great many of the poems seem to be the result of an observation, as from a ginko walk. In addition, they like specificities over generalities, which give the poems a strong sense of place (Miller, 2013, p. 146).

The 'generalities' and 'specificities' Miller speaks of, refers to the ensconcing of globalised Western haiku in a narrowly defined set of haiku primers, the by-product of which has been a growing trend towards homogenous haiku, indistinguishable from region to region, country to country, and city to city. Australian haiku has not been able to avoid this orientation, but according to Miller, looks to be finding a way out by crafting its own set of haiku values. Miller's views will be one of the subjects of inquiry here.

The question of the existence of a distinctively Australian focus in haiku composition in the context of the global haiku movement is germane to what now

constitutes 'new haiku'. New haiku is symptomatic of a post-national trend in ELH, in which national borders are dissolved and the haiku written by Australian poets and poets all over the globe is added to a melting pot of 'world haiku'. In this context, many of the old rules and classifications do not pass muster as haiku undergoes its transformation to a new, definable form of Western poetry.

To get a feel for the 'values' inherent in Western haiku, we turn to one of the first attempts in the fifty or so years of ELH to present haiku from different parts of the world in one place. In 2001, *frogpond*, the official journal of the Haiku Society of America, produced an International Haiku Issue, featuring haiku from poets around the world (approximately 200 poets from 24 countries) including Australia. The unstated purpose of this issue appears to have been an 'international exchange' to sample the interest and variety of haiku to be found around the globe. As issue editor, Jim Kacian says, to 'deepen the conversation' about haiku. Eight haiku were selected from each country, the Australian haiku selected by Janice Bostok and Lyn Reeves. No submission criteria were provided so it is not clear what editors were looking for other than a sample of the local craft. For the purposes of comparison and to survey the work of Australian haiku poets appearing in this international journal alongside poets from other English-speaking countries, the following is a sample of three haiku each (of the eight appearing per country) from Australian, English and US poets, with discussion to follow:

Australia:

almost winter
the press of grape leaf upon grape leaf
how red!

— Ross Coward
(*frogpond*, Vol. 24, No. 1, 2001, p. 9).

thundering possums spill over the dry roof

— Rosanna Licari
(*frogpond*, Vol. 24, No. 1, 2001, p. 8).

three-quarter moon
the gecko moves
from light to shadow

— Sue Mill
(*frogpond*, Vol. 24, No. 1, 2001, p. 9).

England:

harvest moon
the cat shapes itself
in the empty pot

- David Rollins
(frogpond, Vol. 24, No. 1, 2001, p. 21).

wind-blown rain slotting another stone into the cairn

- Stuart Quine
(frogpond, Vol. 24, No. 1, 2001, p. 21).

thunder at twilight
the rusty tin roof
begins to brighten

- Claire Bugler Hewitt
(frogpond, Vol. 24, No. 1, 2001, p. 20).

The United States:

full
moon
kissing
entirely

- Ed Baker
(frogpond, Vol. 24, No. 1, 2001, p. 48).

leaves look larger
on the stream's bottom
autumn deepens

- Burnell Lippy
(frogpond, Vol. 24, No. 1, 2001, p. 48).

almost winter
the golfer putts
through his shadow

- Yvonne Hardenbrook
(frogpond, Vol. 24, No. 1, 2001, p. 48).

These haiku all represent sharply observed meditations on nature and human nature, and are characterised by the brevity and impartiality typical of the genre.

On many levels, though, they mirror each other. There is a very similar look and feel to these poems. With the exception of Baker's poem, there is a repetition of form, either three- or one-line, the layouts are generally alike, and a similar rhythm is detectable. Of most interest to us, however, for the purposes of this discussion, is the subject matter. The content of these poems is remarkably similar, even interchangeable, and it would be a hard task to determine where each of these poems originated without knowing something of the author's background. The selection criteria for this international collection of poems clearly did not emphasise cultural references, allusions to local place names or poetry typical of the region. Very little distinguishes them as 'Australian', 'English' or 'American'. They point to growing evidence of haiku becoming a transnational genre, crossing borders without a 'passport' of origin.

This degree of sharing across cultures is entirely consistent with the development of a travelling genre. Australian haiku is only one of haiku's new homelands, and, like other countries, the haiku it writes will largely be the result of what the poets bring to it themselves. But there is also a global haiku community forming. As the number of 'member nations' grows so too does a global, communal poetic body and the range of views about what constitutes haiku. Certainly, poets acquainted with haiku becoming aware of each other across different cultures and languages promises much for the expansion and cultivation of the genre. But there are clear implications for the local scene, raising the question of how possible it is for both 'world haiku' and 'Australian haiku' to prosper, and even, whether or not they can in fact exist as separate entities.

The growth of the world haiku movement has occurred on such a scale, producing such an array of styles that, as Kacian (2007a) noted, it is no longer appropriate merely to ask 'Is it a good haiku?' but 'What type of haiku is it?' Haiku can now be written about nature, or not. It can include kigo, or not. Haiku can be a one-image sketch or a contrast between two or more. Haiku can be about something real or imagined. Haiku can be a combination of any of these things and more. It can even be Australian haiku. Or can it?

Encouraged by the level of innovation and diversity of North American haiku in the late 20th century, Shirane (2000) nonetheless observed some areas of concern for the world haiku movement. Due to a perceived lack of kigo and meisho in haiku outside of Japan, Shirane believed one of the challenges of ELH was to find some way of anchoring haiku "not only in some aspect of nature, but in the vertical axis, in a larger body of poetic and cultural associations".

This communal body, the vertical axis, however, is in constant need of infusion, of new life. The haikai poet needs the horizontal axis to seek out the new experience, new language, new topics, new poetic partners (Shirane, 2000).

What Shirane may not have foreseen is the extent of the globalisation of haiku,

its transformation into a transnational genre, and the speed at which transnational genres, assisted by global electronic communication, can lose their connection to local cultural bonds in favour of universal engagement. If poets are not connecting their poems to their local culture, Shirane's vertical axis is at risk of crumbling, forced to rely for its sustenance on the exchange of universal truisms.

One of the products of the global haiku movement has been the creation of international haiku anthologies, showcasing haiku by poets from around the world. Prominent among these is *The Red Moon Anthology of English Language Haiku (RMA)*. Running since 1996, the RMA is an annual selection of the 'finest haiku and related forms published around the world', as selected by a group of editors from a number of international journals, 'without bias towards a particular school or poetic' (Kacian 2004). While originating in North America and sourcing most of its material from there, there is a growing presence of international haiku, with Australian poets among those most prominent. Writing in the foreword to the 2003 edition, Kacian writes:

Previously, haiku poets writing outside North America represented a relatively small percentage of poets whose work was voted to inclusion. This year, we have our highest percentage of non-American poets ever . . . Interest in haiku in all its forms . . . appears to be at an all-time high around the world. More haiku is being published in print than ever before, and the amount of internet activity is astounding.

What hasn't changed is the central focus: haiku itself. Some of the definitions are getting a bit hoary, some of the "rules" are being tested, but the limning of significant moments with beauty and economy remains the basis of our art. If people are finding new means by which to accomplish this goal, the better for haiku (Kacian ed. 2004, p. 4).

The sample below of haiku by Australian poets selected for *The Red Moon Anthologies (RMA)* since 2001, illustrates the full range of voices, and also the presence (or absence) of 'Australian-ness', which may assist us further in making some observations about the importance of the Australian connection to world haiku.

still no word
the moon
through another window

— Rob Scott
(*The Loose Thread*, RMA, 2001, p. 60).

evensong

the cool silence
between chants

- Sue Mill
(Pegging the wind, 2002, p. 54).

dry riverbed
a pool in the tarp
of the old boat

- Vanessa Proctor
(Edge of Light, 2003, p. 72).

lengthening shadow –
above her eggs the hen's heart
beats against my arm

- Beverley George
(Tug of the Current, 2004, p. 31).

country town
a railway station
without tracks

- Myron Lysenko
(Big Sky, RMA, 2006, p. 51).

salt spray
the taste of peat
in my whisky

- Quendryth Young
(Big Sky, 2006, p. 89).

snake country the length of the shortcut

- Lorin Ford
(Evolution, RMA, 2010, p. 29).

on a bare twig rain beads what light there is

- Lorin Ford
(Carving Darkness, RMA, 2011, p. 28).

war veteran . . .

lobbing grain
at his hens

— Cynthia Rowe
(*Carving Darkness*, 2011, p. 63).

southern humpback –
miles of ocean
pushing back

— Scott Terrill
(*Nothing in the Window*, 2012, p. 69).

Again, like the poems selected for frogpond's International Issue in 2001, there is little distinctively 'Australian' about them. There isn't, for example, a single reference to a specific Australian place name. Excluding the senryu (which accounts for about a third of the poems) nature is the locus of most of the poems, reflecting a largely orthodox approach, with season words liberally used, though, once again, few of them identifiably Australian 'in nature'. Proctor's 'dry riverbed' is the most obvious exception, drawing a painfully familiar scene of Australia's recent and widespread experience of drought. Lysenko's 'country town' is also informed by an Australian sensibility without being uniquely Australian, and the same could be said of Young's 'salt spray' and Ford's 'snake country'. But, in the main, despite nature and seasonal references taking centre stage in many of the haiku, and the presence of some familiar cultural themes, uniquely Australian nature is almost completely absent. (2) Instead, there is an emphasis on more generic natural settings, as well as urban themes and other matters such as personal relationships.

Haiku poets are entitled to locate their writing wherever and in whatever reality they choose. Given the success of these and other poems, it seems of little relevance to international editors that haiku written by Australian poets need to be located in an identifiably Australian setting, bush or otherwise. These haiku are obviously meeting other standards deemed constitutive in the composition of haiku regardless of their country of origin, which suggests that haiku with an Australian sensibility is, for the most part, irrelevant or perhaps even undesirable, as far as international editors are concerned.

1. A more detailed discussion on cultural references in haiku, and in particular, the existence of peculiarly Australian themes, is taken up within a discussion of kigo and keywords in an earlier chapter of the thesis, and, although of considerable importance, is not the central concern of this article.

As a poet seeking publication, it is entirely appropriate to modify one's writing

to suit the particular selection criteria of an editor. To be fair, very few haiku editors seek anything that resembles 'national poetry'. Nor do they usually request poems typical of a country or region. A recent exception to this is the Australian haiku journal, *Windfall*, which began publication in 2013, and seeks "haiku which are relevant to the experience of urban and rural life in Australia. Observations that celebrate landform, seasons, and our unique flora and fauna, are welcomed." Some examples which have appeared in these pages:

Cabbage Tree Creek . . .
a goanna passes
from time to time

— Lorin Ford
(*Windfall* 1, 2013).

evening hush -
the sound of a wallaby
grazing

— Nathalie Buckland
(*Windfall* 1, 2013).

summer holiday
a wonga pigeon
counts the seconds

— Quendryth Young
(*Windfall* 1, 2013).

beach cricket -
a border collie
at silly mid on

— Lorin Ford
(*Windfall* 2, 2014).

Each of these poems contains a clear, and even named, reference to the Australian landscape, distinguishing them somewhat from the haiku often appearing in local journals, such as *paper wasp*, *Famous Reporter* and the *Creatrix* online journal, to name a few. The question is whether this adds to the resonance or the 'local cultural merit' of the poems. The perceived lack of local identity in Australian haiku has been noted by some Australian haiku poets, including John Bird, who cautioned haiku poets' growing fascination with 'world haiku':

Writing haiku that are relevant to, and understood by everybody, everywhere, can lead us from the 'here and now' into a haikuland where we forgo connection to our real world. (Haiku Dreaming Australia Awards, 2009).

The poems in Windfall illustrate the opportunities for poets who engage in their local surrounds in the way Bird advocates, suggesting that it is possible for haiku in this country to simultaneously retain its local flavor and meet its broader 'haiku obligations'.

Bird's comments specifically relating to the advance of international haiku in the early twenty-first century, echo the sentiments of Bostok many years earlier, when she was concerned about the dulling effect locally of the inappropriate emphasis on Japanese seasonal references:

The persistence in continuing to mirror Japanese haiku can be clearly seen when writers stubbornly use cherry blossoms and Buddhist temples in their Australian haiku. The English language is a beautiful language. We should be using it in exciting and modern ways. We write haiku about kookaburras, kangaroos, rotary clothes hoists, holdens, akubras, and the mountains and terrain of our own country. . . .We do not claim to write Japanese haiku (Dean, 2011).

These sentiments reflect the bind Australian haiku has found itself in since it first appeared over a century ago, and the struggle it has faced to display its own, distinctive character.

The Rise of Non-Australian and Australian Haiku

If it is true that the loss of Australian identity in Australian haiku has been assisted by the globalisation of the form, then the origins of this confluence might be traced back (ironically, given Bird and Bostok's comments above) to the release of the First Australian Haiku Anthology (FAHA) in 2003. The FAHA was conceived and edited by both Bird and Bostok "in an effort to bring Australian haiku to the world stage", (FAHA, 2003).

Cognisant of global trends in haiku, and with a clear intention to promote a local seasoning, the editors stipulated that to have work considered for the anthology, poets:

Had to be Australian by nationality or residency or have written their haiku while resident in Australia. There were no constraints with respect to form or the inclusion of seasonal references and no distinction between haiku and senryu. Selection was a trade-off between quality and our desire for broad representation of haiku written in Australia (FAHA, 2003).

Despite the lack of place names, there are still plenty of Australian themes to

The poems above rely on a degree of cultural attachment for their effect, through the use of idiomatic language and references to local landscapes, underscoring the depth that cultural associations can bring to haiku. The smattering of senryu in this anthology reflects the more recent interest in this form, characterised by a mix of concrete and abstract images, with an emphasis on humour and urban themes;

invites me
to his fourth wedding
my first sweetheart

— Carla Sari
(FAHA, 2003, p. 45).

graffiti swears from the grey wall

— Rosanna Licari
(FAHA, 2003, p. 41).

tv turned off the room's colours deepen

— Lyn Reeves
(FAHA, 2003, p. 40).

neighbour's arm signals too tired to gossip

— Jacqui Murray
(FAHA, 2003, p. 33).

my old shirt
so comfortably resting
on your young breasts

— Ross Clark
(FAHA, 2003, p. 7).

full mailbox
feeling the weight
of your silence

— Rob Scott
(FAHA, 2003, p. 46).

out of hospital
it's such a pleasure
to swear at him

— Gloria B. Yates
(FAHA, 2003, p. 60).

The anthology purports to be a 'snapshot' of Australian haiku at the end of the 20th century and we must be mindful of the place of Australian haiku in the global haiku movement at that time. Haiku in Australia was just emerging from a period of relative slumber, firmly ensconced in a traditional Japanese conceptualisation of the form, with an unbending emphasis on nature and the seasons. Most poets saw haiku only in terms of how to make insightful connections between natural phenomena and the human experience of them, either with 'one-image' haiku or by use of the juxtaposition of concrete images.

A small number of poets were being influenced by more adventurous progress in other countries, particularly the US, experimenting with new styles and reconceptualisations. Bostok is instrumental here, being the first modern Australian haiku poet to gain international recognition and, in so doing, bring a sense of rediscovery to the form. Her haiku, 'pregnant again', which features in the first Australian anthology, is probably the most recognized haiku in Australia. It first appeared in the minutes of a meeting of the Haiku Society of America in 1973. It comes from the following sequence, which leading American haiku publisher and critic William Higginson described as 'one of the finest short sequences – and most heart-breaking – that I know of in literature' (Dean, 2011).

pregnant again . . .
the fluttering of moths
against the window

foetus kicks
the sky to the east
brilliant

tiny coffin
the long winter's
passing

(Bostok, cited in Dean, 2011, p. 293).

'Pregnant again' is a significant haiku in that it highlights the potency of the contrasted image, now a commonplace technique in ELH, exploring the depth that can be achieved, sometimes surreal, in the relationship between two images. This type of haiku, without nature or the seasons as its predominant sensibility, (3)

exploring simple truths in straightforward language, is typical of the modern era. Echoes of it can be heard in the following haiku, also taken from the FAHA collection.

grandmother's rings
too small
for my little finger

— Vanessa Proctor
(FAHA, 2003, p. 37).

for an hour
the moon hangs
with the singlets

— Ross Clark
(FAHA, 2003, p. 7).

at the dentist
new apartments
filling the sky

— Denise Davis
(FAHA, 2003, p. 10).

the shadows
on the book –
more beautiful than words

— Matt Hetherington
(FAHA, 2003, p. 19).

While these are not haiku 'of Australia' or even relevant to Australia, they are considered haiku of standing in the community because of their use of new techniques characteristic of modern ELH. Moreover, the absence of Japanese imitation and the lack of focus on nature as a subject represents a clear shift in the Australian haiku course, mirroring trends in ELH elsewhere, and arguably meeting Bostok's call for 'exciting and modern' haiku.

Perhaps Bostok's greatest contribution to the recreation of the haiku form in this country is her pioneering one-line haiku which has emerged over recent years as a popular alternative to the mainstream. One-line haiku is typically written without punctuation, capitalisation or line breaks in one horizontal line. There are some variations within this, with some one-liners managing to maintain the classic haiku rhythm, divided into three parts but written in one line instead of three, such as in the following:

chilly night the sound of a macadamia dropping on the roof

- Janice Bostok
(Wagtail, 25, 2003, p. 4)

silent dawn the oak trunk glistens with cicada shells

- Carla Sari
(FAHA, 2003, p. 45)

eagle at dawn no shadow on the salmon

- Greg Piko
(paper wasp, Vol. 14, No. 3,
winter 2008, p. 4)

after the rain the eucalypt's white trunk fleshed pink

- Lyn Reeves
(Walking the Tideline, 2001)

The lack of breaks and spacing produces a subtle difference to the rhythm of the poems, reconceptualising the notion of the 'cut'. Another variation is to include spacing within the line to emphasise a break in the poem, as in:

cows in the shallows drink themselves slowly

- Gloria B. Yates
(FAHA, 2003, p. 60).

None of the above methods manage to subvert the juxtapositional structure of the poem, despite the absence of breaks. But other, more disjunctive one-line techniques have the effect of eliminating spaces, intending the poem to be read as an unbroken line with no forced pausing and often presenting a single image, such as the following poems;

ten minutes approaching wheat silos seeing them no closer

- Janice Bostok
(Wagtail, 25, 2003, p. 13)

a loose sheet of roof iron flapping ravens

- Lorin Ford
(paper wasp, Vol. 14, No. 1, summer, 2008, p. 13)

clear day turns stars stare back

— Rob Scott
(Roadrunner, Vol. 9, No. 1,
online, 2009)

There is greater ambiguity to these poems owing to the multiple pauses and stresses. The hesitancy this creates allows for different interpretations, thus enhancing their dramatic effect. The stops and stresses vary from poem to poem meaning there is no formula to this, rather a choice of emphasis and cadence. The poems are driven by a faster internal rhythm which rushes the poem to its conclusion, thereby subverting the concrete image. Haiku in this vein, lacking local themes yet reflecting the growing variety and divergence from traditional haiku practices can be found in numerous journals both in Australia and overseas. Pick up any copy of leading international haiku journals, such as frogpond, Modern Haiku or UK counterpart, Presence, since 2000, and you will find numerous haiku by Australian poets, writing a mix of styles including both Australian and non-Australian themes.

The Emergence of a Distinctive Voice?

The above discussion and sample of poems is just a snapshot of the variety of techniques haiku poets have at their disposal, which has created a dynamism in the haiku genre not previously seen. The question remains, however, whether Australian haiku poets have been able to forge an 'Australian' identity within this turbulent environment. John Bird, who raised concerns about the lack of Australian identity in haiku, would be encouraged by the recent emergence of some significant Australian haiku poets whose poetry is evocative of their native surrounds while consistently reaching an international audience. One of these poets is Lorin Ford, who has become a central figure in both the local and international haiku communities. Writing haiku that has the stamp of international trends as we have seen in many of the poems above, Ford's haiku also has a characteristic local voice, rich in the imagery that takes us 'smack dab to her native Australia' (Ferris Gilli – cover notes to a wattle seedpod, 2008). Her first collection of haiku, a wattle seedpod, shows a poet clearly engaged in the art of haiku and drawing on her native surrounds, both urban and rural, furnishing her poetry with both local and international appeal. a wattle seedpod was awarded first place in the Haiku Society of America Mildred Kanterman Memorial Merit Book Awards, 2009 and includes the following poems:

clear water
a magpie's song drops
into the pond

— (Ford, a wattle seedpod, 2008, p. 6)

flooded road
a soft drink bottle
turns left

(Ford, 2008, p. 12)

parked utes –
kelpie ears point
to the pub

(Ford, 2008, p. 12)

red moon
the calligraphy
of charred trees

(Ford, 2008, p. 19)

heat haze
the miles
of boundary fence

spacespacespace (Ford, 2008, p. 16)

Similar to the poems appearing in *Windfall* (cited earlier) there is a perceptible sense of the Australian landscape, both rural and urban, in these poems. A wide-open, harsh Australian outback is a well-told tale in Australian literature, its imagery familiar within and far beyond its borders. Yet Ford's poems manage to avoid cliché or conventionality, providing freshness and new insights without detriment to her cultural attachment to it. The Australian outback is a potentially rich source of Australian kigo, or kigo substitutes. But without poetic treatment such as in Ford's poems, it can also be the locus of a hackneyed phrase. 'Heat haze' and 'flooded road', which transport the reader directly to the exasperating vastness of Australian rural life are poetic declarations of Australia's dichotomous and dangerous beauty. Ford displays a deep connection to this. She also exhibits a profound connection to the art and history of haiku. In 'clear water' we have another artfully sketched and overtly Australian rural scene. Intentional or not, Ford's reference to 'the pond' echoes the famous Japanese haiku of Matsuo Basho:

old pond
a frog jumps into
the sound of water

The similarities in setting, sound and mood of the poem are striking. The movement of the song, 'dropping' into the clear water, almost provides a mirror for Basho's leaping frog, creating an intriguing intertextuality across the poems. Ford's haiku is almost homage to Basho's, in which a simple and truthful scene is adorned with an elegance of composition. 'Red moon' goes beyond providing a mere relationship between texts and creates a stunning and unexpected coherence between genres. Using the striking expression 'the calligraphy of charred trees', Ford draws on all aspects of her haiku education and creates an unimaginable connection across three 'genres' of haiku (Japanese, 'world' and Australian haiku). This poem powerfully evokes the native Australian bush and employs the popular ELH technique of the internal contrast for its effect, but goes beyond that to produce a haiku of great resonance. 'The calligraphy of charred trees' connects the Australian poet inextricably to the Australian landscape, but also by way of a metaphorical umbilical cord, to haiku's motherland. It is a dramatic association and one which places Ford and Australian haiku at the core of its reality as an imported and transforming genre.

Ford has become very active in international haiku circles, editing online journals, judging competitions both in Australia (including the Haiku Dreaming Awards) and elsewhere. She has become an international haiku citizen but not at the cost of her local sensibility. Ford's writing is informed by a clear sense of her local environment which she has been able to pay homage to without jeopardising its general appeal. As well as Ford, a growing number of Australian haiku poets, such as Cynthia Rowe, Quendryth Young and Ron Moss, consistently bring a localised perspective to their writing, composing haiku that reflects Australian culture and history. This 'balancing act' between local and international awareness is a reality of a modern, globalised genre and Ford's and others' success demonstrates that sacrificing local bonds is not an essential ingredient for guaranteeing an international readership.

Conclusion

Australian poets should expect to live in a world free of unnecessary rules and restrictions on their writing. Their international success is something that should be commended and acknowledged for its contribution to the haiku movement as a whole. But the emergence of poets such as Lorin Ford, whose haiku strikes a genuine balance in sensibilities between Australian and world haiku by containing vivid reflections of her native homeland, has demonstrated the depth and resonance to which haiku can aspire if attachment to local culture is encouraged and nurtured. Whether or not the example set by Ford, Moss, Rowe, Young and others translates into the establishment of something approximating 'true' Australian haiku will be determined by the value that poets, both in Australia and elsewhere, ascribe to it. But until such time as the criteria for what constitutes Australian haiku are settled, Ford's work and that of many other Australian haiku

poets will continue to be regarded more in the context of their contribution to the global haiku movement than, specifically, to the haiku movement in Australia.

FINIS

Rob Scott has been writing haiku since 1997. He is currently based in Sweden where he lives with his wife and daughter.

Rob is a travelling school teacher whose unfathomable career includes four and a half years at the International Criminal Tribunal for the former Yugoslavia in The Hague where he worked as a Court administrator. He has taught in Australia, The Netherlands, Sweden and Japan.

Rob has just completed his Masters on the history of Australian haiku at Victoria University in Melbourne, Australia.

Rob's haiku have appeared in many publications in Australia and overseas, and his popular football haiku can be seen at footyalmanac.com .

Notes

1. 'Haiku' (in italics), for the purposes of this article, refers to the ancient short form of Japanese verse, and 'haiku' refers to the 'western equivalent' of haiku.
2. A more detailed discussion on cultural references in haiku, and in particular, the existence of peculiarly Australian themes, is taken up within a discussion of kigo and keywords in an earlier chapter of the thesis, and, although of considerable importance, is not the central concern of this article.
3. Although, in his description of the haiku on the Haiku Dreaming website, Bird suggests, 'From my first reading I assumed the moths were Australian bogongs, part of the tens of millions of their kind who head south in late spring from breeding grounds in southern Queensland on their 3,000 km journey to spend summer in cool caves of the Southern Alps. This haiku became famous without most people knowing the incredible "bogong story" but for me it enriches the haiku (Bird, 2008).

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2 AUSTRALIAN EDUCATION IN GLOBAL CONTEXT Education investment moderate, public investment low Public investment as % of GDP Private investment as % of GDP Total investment as % of GDP Korea Finland Canada [2003 data] Germany Netherlands OECD average. Sell Globally in a Snap Supported Payment Methods Global In the global payments market, credit cards are the most popular payment method. However, BlueSnap expands the payment selection by including not. More information. The Significance of Australia and New Zealand in the World Economy In the globalised economy of the 21st century, areas outside of North America have gained status and influence as the global financial crisis has given certain economies an opportunity to demonstrate their robustness. We turn our attention to the economies of Australia and New Zealand. Recently, the world has turned its attention to Australia during the flooding of Queensland and to New Zealand in the aftermath of the Christchurch earthquakes. However, these countries warrant attention from the rest of the world outside of symp Most haiku writers prefer poems that refer to nature and social events, but some of them don't always place an exacting seasonal word in the poem. Furthermore, a few of them write haiku composed on one or two lines in less than 17 syllables. Currently the majority of haiku are written in 11 short syllables in a 3-5-3 format. And Senryu? Senryu is a Japanese form of short poetry similar to haiku in construction: three lines with 17 or fewer morae (or on) in total. In the global context, Sydney and Melbourne demonstrate relative strength in three dimensions: Liveability and Attractiveness, Environmental Sustainability, and Creativity and Diversity. The findings do not challenge the perception of Australian cities as places of quality lifestyle and of social diversity. The less competitive positions of Australian cities in the three dimensions provide meaningful urban policy implications for enhancing their global competitiveness. Benchmarking the Competitiveness of Australian Global Cities 445 The contemporary globalisation and global competition have presented new challenges for governing and planning Australian cities. Sharing the planet: an inquiry into rights and responsibilities in the struggle to share finite resources with other people and with other living things; communities and the relationships within and between them; access to equal opportunities; peace and conflict resolution. Southside Middle School. 2948 Knights Lane E. Jacksonville, FL 32216-5697. Phone: 904-739-5238. Careers | Site Map | Web Accessibility. All Content ©.