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THE PRODUCTION OF LITERARY WORKS AS THE IMMATERIAL CULTURAL HERITAGE OF JAPANESE COMMUNITIES

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Abstract: The Federal Constitution of 1988, in article 216, defines that “the goods of a material and immaterial nature, taken individually or jointly, bear a reference to the identity, to the action, to the memory of the different groups that make up Brazilian society” constitute Brazilian cultural heritage. Iphan’s work in the area of Intangible Cultural Heritage is focused on valuing cultural diversity through actions of identification, mapping and inventory of cultural assets of an intangible nature. When talking about Intangible Cultural Heritage, however, the focus is on knowledge that, directly or indirectly, is linked to activities that generate income. On the other hand, songs and dances are also identified as intangible heritage present in Brazilian culture. However, there is a Japanese literary practice that was introduced at different times in the history of Brazil: the haiku that, nowadays, culminated in the creation of several local and national associations of practitioners of this literary genre. Unlike other literary genres, this poem composed of three verses that appeared in the 15th century in Japan took root among Japanese immigrants and was appropriated by Brazilians performing different functions. This work intends to present, through a bibliographic review and a case study, the trajectory of this literary practice among Japanese immigrants and its importance as an appropriation by Brazilian culture and the rescue of memory as belonging to the Japanese ethnicity.

Keywords: Immigration, Japanese, memory, haiku, literature.

INTRODUCTION

According to the Instituto do Patrimônio Histórico e Artístico Nacional (Iphan), cultural goods of an intangible nature refer to those practices and domains of social life that are manifested in knowledge, crafts and ways of doing, in addition to celebrations,

scenic, plastic, artistic, cultural and cultural forms of expression. musical or recreational and the places where these knowledges and manifestations occur. The Federal Constitution of 1988, in its articles 215 and 216, by expanding the notion of cultural heritage, began to recognize the existence of cultural goods of a material and immaterial nature, in order to safeguard and ensure the permanence of the memory of various cultural knowledge that manifest in the communities that form the Brazilian people.

Thus, the cultural manifestation that occurs in literature such as cordel literature must also be recognized as intangible heritage. In fact, in 2010, Iphan received the request for Registration of Cordel Literature as the cultural heritage of an intangible nature – a request submitted by the Brazilian Academy of Cordel Literature – ABLC. This request, as published on the press office page of the Universidade Federal de Campina Grande (UFCG), on April 26, 2012, was deemed relevant by the Department of Intangible Heritage of Iphan and by the Intangible Heritage Chamber of the Cultural Heritage Advisory Council to start the registration procedure with IPHAN.

The Intangible Cultural Heritage is constantly recreated by communities and groups according to their environment, their interaction with nature and their history, generating a sense of identity and continuity as occurs with this literary manifestation – the cordel. In the same way, there is another literary manifestation in Brazil since the first half of the 20th century, which is the composition of the haiku poem, of Japanese origin, known worldwide as the shortest style of poem known, whose origin dates back more than five hundred years. The present work intends to present how the haiku poem was manifested in Brazil and to place it as Intangible Cultural Heritage as a cultural know-how of a literary nature.

THE POEM

Haiku emerged from the sound of the first three verses of *waka*, a style of poem that emerged in the mid-eighth century, recited in chained form within the Japanese aristocracy as a form of poem play. The poem style *waka*, individually, it consists of thirty-one syllables and is divided into seven lines. Among these verses, from the 16th century onwards, Matsunaga Teitoku (1571-1653) began to compose poems with only the first three verses of the *waka*, introducing the humorous tone and free of formalities required in the *waka*. Later, through Matsuo Bashô (1644-1694), these three verses became a poem of their own style, called haiku, with three verses, first and third pentasyllabic verses and the second heptasyllabic one. This style has in its essence the wabi element, which can be translated as simplicity and sobriety, the very concept of zen.

A poem of a singular character, he has in his style a deep connection with nature. From the opening of the ports of Japan in 1868, by the Meiji Restoration, this new poetic style spread through Europe and the Americas through diplomatic emissaries and by other Westerners who were thirsty to know a new Eastern culture. For speakers of the Portuguese language, haiku was initially introduced by Wenceslau de Moraes (1854 – 1929) as a correspondent for Portugal and in Brazil, in 1919, by Afrânio Peixoto (IURA, 2000) among others. In the period between the end of the 19th century and the beginning of the 20th century, a fervor for Japanese culture emerged in the West, which came to be called Japaneseism, even influencing the modernists of the Modern Art Week of 1922, in Brazil.

Since Matsuo Bashô (1644-1694) began to play with the sound of the first 17 syllables of *waka*, this poetic style called haiku (in Japanese it is said haiku) has been practiced

by people of different ages and social strata. By collecting a new colloquial language in the classic style of poetry, making visible the flash of the moment of life through the words, it can be said that the poem equates itself with photography, which is the freezing of the image by image.

During the period in which the haiku poem appeared, between the twelfth and seventeenth centuries, Japan was in constant internal wars due to political conflicts and the powers of feudal lords. In troubled life, the haiku poem was one of the ways to seek the tranquility of the soul, abstracted from the social world to make ourselves part of the world. According to Grêmio Haicai Ipê, a good haiku must be concise, be impersonal in its form, present a term that alludes to the season of the year, such as flora, fauna, social events or natural phenomena, in addition to being a sketch of the moment, and maintain a metric of seventeen syllables. distributed in three verses and not adopt the title itself.

One of the most famous haiku by master Bashô simply reports the frog jumping in an old mossy lake where the sound of water breaks the silence. Octavio Paz translated it this way:

Silent lake / The frog jumps / Tchá.

We can translate like this:

Old lake. / The frog jumping into the water,
/ Broken silence.

In this poem, the presence of the word “frog” identifies the spring season when the poem was composed. The environment is a Japanese garden, with no movement of people. Thus, one can imagine in the poem a garden without people in which a frog jumps into the lake, breaking the silence and also breaking the surface tension of the lake water.

Japan's first diplomatic contacts with Western countries began in the mid-19th century. In 1868, Japan decreed the total opening of ports with the West and, thus,

Japanese culture began to influence Western culture. KUNIYOSHI (1998), in his book “Images of Japan – a Utopia of Travelers”, describes well this Japaneseism that began to plague the cultural world of the West from that time onwards, including Brazil.

The introduction of haiku in Japanese in Brazil took place with the arrival of the first Japanese immigrants to Brazil aboard the ship *Kasato-Maru* that docked in Santos - SP, on June 18, 1908. This steamer brought 793 immigrants from Japan who traveled for 52 days from the port of Kobe, Japan. According to VERÇOSA (1995), from 1924 to 1941, more than 150,000 people from Japan had already entered Brazil. According to Masuda Goga, there is a record of the arrival of a haiku artist named Shuhei Uetsuka (1876-1935), better known as Uetsuka Hyôkotsu who, still aboard the *Kasato-Maru* ship that brought the first Japanese immigrants to Brazilian soil in 1908, composed his first haiku as follows:

Karetaki wo /miagete tsukinu / iminsen

The immigrant ship / is seen there in the infinite high / the dry waterfall. (Author’s translation)

Haiku in Portuguese was first introduced by Oliveira Lima in 1903, five years before the arrival of immigrants. The new style of the poem was incorporated by the Brazilian literary community, influencing several writers such as Oldegar Franco Vieira, Paulo Franchetti, Afrânio Peixoto among others (GAUDIOSO, 2003).

Currently, there are more than a thousand haikuists and more than a dozen of their own groups in Brazil. Among them, the Grêmio Haikai Ipê and the association of Brazilian Haikaists stand out, as well as many other associations of poets that maintain exchanges with several other groups from all over Brazil and the world, both in Japanese and Portuguese.

Haiku, as a style that can be taught and transmitted to others, started to be composed and appreciated in Brazil, even being present in elementary school classrooms where teachers carry out poetic creation activities at regular hours. of the Portuguese course, as follows:

After reading different haiku in Portuguese language classes, 7th grade EF students photographed something that caught their attention in the new school library and, inspired by photography, produced their own texts. After writing, they were exposed on a clothesline in the Library. (Colégio Marista Rosário, Porto Alegre, RS)

The first trimester reading project started when I presented the book “Haikai Animal” to the group in our reading circle. At this moment I explored the cover, the author and the illustrations, asking if anyone knew this type of text. (Haikai: poem of Japanese origin, in a fixed form, consisting of seventeen syllables distributed in three verses). At another time, he brought the book “Hai – Jardim” to our circle, when the students were able to make a comparison with the previous text (similarities and differences), which was recorded on a poster. (Centro Educacional Pioneiro, São Paulo, SP)

It can be seen, therefore, that haiku took on a national character, extrapolating the Japanese community and was incorporated into Brazilian society as one of the elements of the formation of the country’s culture.

INFLUENCE OF CULTURE

In Brazil, over time, haiku suffered local influences, had its themes renewed, acquiring new identities with Brazilian elements identifying the terms that refer to the seasons - which cannot fail to be mentioned in the body of the poem. Thus, in 1996, the book “Natureza – cradle do haikai” was edited and published, organized by Masuda Goga and Teruko Oda, containing Brazilian terms to

refer to the seasons and an anthology of haiku to serve as a guide for the composition of the poem (GOGA and ODA, 1996, pp. 13-16). Brazilian haikuists acquired the essence of the poem and really exquisite poems have been published.

In turn, Japanese immigrants, in addition to having it as a form of poetic expression, made it an instrument of identification and social interaction. The works of immigrants, in this sense, are loaded with memory, identifying each moment of these immigrants' lives as an object subject to historiographical study. In them, one can see the evolution of themes within the historical context. Certainly, the first haiku composed by Uetsuka Hyôkotsu, on June 18, 1908, when approaching the port of Santos and describing the land as a dry waterfall, differs from the haiku composed half a century later by Sato Nenpuku – considered one of the ten best haikuists in the world in 1995 – as we see below:

It rains so sad / Night outside and I'm here / Filling the face (trans.: Maurício de Arruda Mendonça)

With the passage of time, one can also perceive the occurrence of a symbiosis between Japanese and Brazilian culture, such as the emergence of haiku that begin to present various themes of a local nature. Brazilian terms appear more frequently over the years, without being translated into Japanese, especially in terms that involve everyday life, influenced by a Japanese accent. On the other hand, the Brazilian geographic diversity also starts to influence the elaboration of the poem, respecting, however, the poetic form of the haiku.

Here are some examples:

Portuguese	Accent in Japanese	Translation
Crochet	kurochiê	kagi-bari-ami
Sandal	Sandaria	Sandaru
Fan	reike	sensu
Refrigerator	jiradêra	reizôko

The haiku written by Japanese immigrants and their descendants reflect nostalgia for the difficult time of the early days of pioneering, such as the description of an old shed taken over by St. Another more current theme refers to social events involving mestizo grandchildren or Brazilian parties. You can do haiku like “Bem-te-vi na fence / No barbed wires / Ruined shed” and another, portraying the already mixed-race generation composing haiku like “Immigrant Day / My green-eyed grandson / Eat the tofu” (GAUDIOSO, 2013)

Among Brazilian poets, in 1903, five years before the arrival of the first Japanese immigrants, Oliveira Lima introduced haiku to the literary world. In the Modern Art Week of 1922, many poets such as Luís Aranha and Mário de Andrade, among others, were influenced by the new style of writing.

Here are some examples:

Brown drops of honey / Flying around a rose. / Bees! (Luis Aranha)

Well, don't you see? / The stars are the bees / To the moon's hive. (Mario de Andrade)

Later, other haikuists emerged, such as Waldomiro Siqueira, Jorge Fonseca Jr., Guilherme de Almeida, Paulo Leminski, Oldegar Franco Vieira and Paulo Franchetti, among others. In Rio Grande do Sul, the poets Ricardo Silvestrin and Alice Ruiz stand out, who, among other literary productions, are known as renowned haikuists.

The late Mário Quintana left haikus, some very interesting such as “In the middle of the ossaria / A skull blinked at me... / There was a firefly inside it” and “The sun spills / On the sidewalk its beautiful, / Urined morning!”, a true description of the moment with simple and short words, as a good haiku requires.

Citing younger generations, Ricardo Silvestrin, referring to the master Bashô, wrote his poetic anthology with the title identical to his poem, published in 1988, “Bashô / Um santo / Em mim” (SILVESTRIN, 1988).

Inserted in the prose, our late master Érico Veríssimo also left us valuable haiku in his novel *Senhor Embaixador* where the three verses of this poem can be seen within the dialogue of two characters. We highlight them like this: the first one is “Green fly / Ripe fruit on the ground / Oh honey of life!” and the second is “With white cards / The lord consul lets go / Paper doves”. (VERÍSSIMO, 1965)

According to GOGA,

Haiku is considered a kind of dialogue between the author and the fan, so you mustn't explain everything for everything. The emotion or sensation felt by the author must only be suggested, in order to allow the reader to recognize that emotion. This way, those who read the haiku will be able to conclude the poem presented in their own way. In short, haiku must not be a discursive and finished poem. (GOGA, 2008, p. 15)

Haiku, therefore, is a style of poem that dialogues with the reader, considering the local culture and the environment, through the composition technique that can be adapted while preserving the singular essence in a unique style as the shortest poem. that is known.

Haiku as an intangible cultural asset

As I have already mentioned, according to the Instituto do Patrimônio Histórico e Artístico Nacional (Iphan), cultural goods of an intangible nature refer to those practices and domains of social life that are manifested in knowledge, crafts and ways of doing things. The Brazilian Magna Carta of 1988, in its articles 215 and 216, began to recognize the existence of cultural goods of an intangible nature, in order to safeguard and ensure the permanence of the memory of various cultural knowledge that is manifested in the communities that form the Brazilian people.

Art. 216. Property of a material and immaterial nature, taken individually or jointly, constitute Brazilian cultural heritage,

bearers of reference to the identity, action, and memory of the different groups that make up Brazilian society, which include:

I – The forms of expression;

II – The ways of creating, doing and living;

III – Scientific, artistic and technological creations;

Among the cultural manifestations that occurred in literature, cordel literature started a movement for it to be recognized as Intangible Heritage by IPHAN in 2010. This request, forwarded by the Brazilian Academy of Cordel Literature - ABLC, was deemed relevant by the Department of Intangible Heritage at Iphan and by the Intangible Heritage Chamber of the Cultural Heritage Advisory Council to start the registration procedure with the responsible body.

The Intangible Cultural Heritage is constantly re-elaborated by communities and groups according to their environment, their interaction with nature and their history, generating a sense of identity and continuity as happens with literary manifestations. As well as cordel literature, another literary artistic manifestation, since the first half of the 20th century, has been put into practice and constantly recreated by communities and groups in Brazil, which is the composition of the haiku poem, of Japanese origin, full of identity. own culture. Haiku, in the long journey of its history of more than five hundred years, continues to generate the feeling of cultural identity through knowledge, manifested in literary form.

In Japan, on July 22, 2016, the movement to register haiku as an Intangible Cultural Heritage of Humanity with UNESCO arises. The movement emerged from the three major haiku associations, the Haiku Poets Association, Modern Haiku Association, Japanese Classical Haiku Association, and

later the Haiku International Exchange Association also joined this movement.

As stated by the Haiku International Exchange Association:

As you all know, haiku, perhaps the shortest poetry in the world, is an art of Japanese literature with its proud history. Haiku has been gaining popularity in many countries as well as in Japan. It is no exaggeration to say that haiku provides people with a “reason for living.” Men and women, from children to adults up to the great age of one hundred and over, are enjoying making and reading haiku. (ARIMA, 2017)

Haiku, according to the commission, has the following elements: firstly, it has mass appeal due to its simplicity, that is, people from all over the world, regardless of age and gender, can enjoy creating haiku. Second, haiku is universal, as can be seen from the emergence of several poets who compose haiku in various parts of the world, such as Allen Ginsberg, an American poet, Thomas Tranströmer and Dag Hammarskjöld, who are Swedes, among others. Third, haiku deals with everyday matters and nature in a simple way, raising the spirit for people’s peace and mutual understanding. Fourth, teaching haiku poem composition to children who are representatives of future generations enhances the ability of self-expression and trains the mind to extract thoughts succinctly.

Thus, the request for registration is justified stating that haiku is the literature that meets all the requirements to be considered Intangible Cultural Heritage worthy of being recognized by UNESCO as literature of paramount importance to humanity. The movement culminated in the establishment of the Council for the Promotion of Haiku’s Registration as Intangible Cultural Heritage of Humanity on April 24, 2017. (Mainichi Shinbun Journal).

FINAL CONSIDERATIONS

The concept of Intangible Heritage is clearly defined in the Brazilian Constitution of 1988, being as goods of a material and immaterial nature, taken individually or together and which are bearers of reference to the identity and memory of the different groups that make up Brazilian society. In this sense, cordel literature was registered as a Brazilian Intangible Cultural Heritage, representative of a particular culture that manifests itself in the northeast of the country.

Likewise, there is a movement in Japan for the recognition of the haiku poem as literature that can be recognized as Intangible Heritage, in a larger dimension, based on the foundation that this poetic style is currently practiced in several countries and that it is of great interest to the humanity.

It is not yet known how this theme will develop, so it requires the challenge of researchers to identify several elements contained in this poem called haiku if, in fact, it can be classified as heritage and, if its practice is really relevant to humanity.

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