

## Mexican Haiku: Tradition, Translation, and Transgression

by *Cristina Rascón*

### The First Mexican Haiku

Haiku in Mexico emerged in 1919 with the publication of *Un día... Poemas sintéticos* by José Juan Tablada. Although the book doesn't include an essay explaining his thoughts or poetics on this literary form, Tablada dedicates the book at the outset to poets Bashō and Chiyo-ni, making it clear he is introducing Japanese haiku into our language and within specific stylistic frameworks. This book consists of 39 poems, including the prologue and epilogue, divided into sections representing the passage of a day: morning, afternoon, twilight, and night. Each poem is accompanied by an illustration created by Tablada himself, inspired by the aesthetics of Japanese seals.

The poems in this book follow the three-line structure, some in the traditional 5-7-5 syllable format, and possess a strong musical rhythm, as most introduce rhyme, despite rhyme not being part of the traditional Japanese haiku form. Interestingly, all poems depict elements of nature or details of landscapes, include a *kigo*, and most convey a dynamic or moving image. Very few employ *kireji*, caesura, or the juxtaposition of ideas or lines.

These poems have a strong visual impact and almost no explicit expression of the author's emotions.

El chirimoyo

The cherimoya

La rama del chirimoyo

The cherimoya branch

Se retuerce y habla.

Wiggles and talks.

Pareja de loros.

Pair of parrots.

José Juan Tablada (Mexico City, 1871-1945)

In this haiku<sup>1</sup>, we can appreciate the use of *kireji*, which separates the first two lines from the third. Here, there is a juxtaposition. Very much in the style of Japanese haiku, this poem is divided into two parts. The first part, consisting of two lines, describes a green branch of a cherimoya tree wriggling and speaking. The second part announces a pair of parrots. By arrangement alone, an analogy is created: the green tree branch is actually a pair of parrots twisting and speaking. In Japanese, this resource is called *mitate*, a shift in perspective. Without being a metaphor, we are witnessing a metamorphosis. This is a beautiful example of the earliest Mexican haiku. Interestingly, subsequent Mexican haiku books followed the form created and adapted by Tablada. Early Mexican haiku focus on constructing an image—often visual—rather than expressing the author's feelings explicitly. They feature three lines, often include rhyme, and while not always adhering to the 5-7-5 syllable structure, the length of the lines are quite similar. The *kireji* or caesura is not mandatory in these initial stages of the haiku form in Mexico but is present in about half the haiku in *Un día... Poemas sintéticos* by Tablada. Notably, the book title introduces a new concept coined by the poet: synthetic poetry. We can interpret this as a way to name haiku written in Spanish, acknowledging that Japanese haiku adjusts to this language and its poetic resources while still containing the greatest in the smallest.

Tablada was soon followed by Mexican poets like Rafael Lozano, Carlos Gutiérrez Cruz, José Rubén Romero, Jaime Torres Bodet, Agustín Haro y Tamariz, and Francisco Monterde, among others. This collective effort formed what would later be known as the Mexican school of hai-kai. Almost immediately, this influence spread to poets and narrators in the Spanish-speaking region,

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<sup>1</sup> Annona cherimola is a tree belonging to the Annonaceae family whose edible fruit is the cherimoya - from the Quechua chiri ('cold, cold') and muya ('seeds'), since it germinates at high altitudes. The book *Un día... Poemas sintéticos* (1919) was written and published in Caracas, Venezuela. The animals and plants that prevail in the book are from Mexico, Central America, and South America.

notably Flavio Herrera (Guatemala), Alberto Guillén Paredes (Peru), and Jorge Carrera Andrade (Ecuador). The impact of haiku in Mexico was so significant that by 1924, the essay *Los hai-jines mexicanos* by José María González de Mendoza acknowledged the Mexican school of haikai as the seed of haiku in Spanish-speaking America.

Here is a poem that Tablada mentioned as a “perfect haiku” in the prologue to his second haiku book, *El jarro de flores. Disociaciones líricas* (1922). The author is one of Tablada’s young followers:

El alacrán

The scorpion

Surge de algún rincón  
en medio de un paréntesis  
y una interrogación...!

It emerges from some corner  
in the middle of a parenthesis  
and a question mark...!

Carlos Gutiérrez Cruz (Guadalajara, 1897-1930)

The image is strongly visual and constructed through punctuation marks—a stylized description of an arthropod. In Mexico (and later in Latin America), haiku are often closely associated with the description of animals, plants, or natural elements. Later, other authors in Latin America combined descriptive haiku with playful and fanciful definitions of the observed. However, in his two haiku books, Tablada does not usually define what is observed but instead describes it and presents movements, metamorphoses, the effects of time, or shifts in perspective. By coining the term “lyrical dissociations,” Tablada referred to “cutting” a detail from the landscape (similar to a cinematic zoom-in) and describing it from a strong impression of what was observed. Through this detail, something—perhaps visible, perhaps invisible—that is contained in the entire landscape (or cosmos) is transmitted. Subsequent Mexican haiku poets included Xavier Villaurrutia, Elías Nandino, and Armando Duvalier, among others.

### The First Translation of Haiku from Japanese to Spanish in Mexico

An important milestone in the development of haiku in Mexico was the first direct translation of a haiku collection from Japanese to Spanish, undertaken in 1957 by Octavio Paz and Eikichi Hayashiya. The collection in question is *Sendas de Oku (Oku no hosomichi)*. In the prologue, Paz discusses Japanese and Hispanic poets who followed the path of haiku, especially Tablada and his two books. This essay has been considered an essential guide on what haiku is and how to write it, both in Mexico and in other Spanish-speaking countries.

Paz cites the following haiku by Tablada from his book *El jarro de flores. Disociaciones líricas*, commenting that “to the visual image he masterfully juxtaposes the friction of syllables and phonemes”:

Peces voladores:  
al golpe del oro solar  
estalla en astillas el vidrio del mar.

José Juan Tablada (1871-1945)

Flying fish  
To the blow of solar gold  
Splits the glass of the sea in splinters.

Trans. Cristina Rascón and David Watts

Through this, Paz conveys that not only the image, rhythm, and dissociation are important in a haiku written in Spanish, but also the recovery of the musicality inherent in the language receiving this literary form. The potential for creating analogies and music through phonetic echoes within the poem is a resource also used in Japanese haiku, through Chinese characters (which can reiterate images in their radicals) and the sounds of the Japanese language (which may recur across various characters with different meanings).

In this case, the rhyme (-ar), the alliteration of certain vowel and consonant sounds (o, ll, l), and the cadence of grave and acute accents compose a song and an image. In the rhythm of the syllables, we can perceive the movement of these fish cutting the sea's surface as they enter and exit their frolic.

In *Sendas de Oku*, Paz shares how Japanese haiku, as written by Bashō, is read and perceived from the possibilities of our language. However, he also leaves his personal mark on what Mexicans and Spanish speakers would come to know as haiku. One of his translations is the following:

Tregua de vidrio:	Glass truce:
el son de la cigarra	the tune of the cicada
taladra las rocas.	drill the rocks.

Matsuo Bashō. Trans. Octavio Paz and Cristina Rascón

It is not the only haiku in the collection where a metaphor is introduced. Nor can we say that most of the haiku translated by Paz and Hayashiya in *Sendas de Oku* include metaphor. But what we can say is that, for some reason, the Spanish-speaking reader connects more and resonates with the haiku that introduce metaphor. Now, the metaphor was not present in the original text, or not entirely. Paz accompanies this translation with a footnote where he explains that his first version, more literal, was: "Stillness: / the songs of the cicada / penetrate the rocks". As can be observed, this first version lacks metaphor. As the translator explains in the footnote, for him, the idea is associated with stillness, which is why he uses that image. However, I believe that "songs" or "sound" could simply refer to the insect's voice or noise, as is commonly expressed in Japanese. The fact of penetrating the rocks can be interpreted as a sound that penetrates a forest, meaning it "spreads among the rocks," and therefore might not necessarily be metaphorical.

Although most haiku translated in *Sendas de Oku* do not contain metaphor—since traditional Japanese haiku does not aim for metaphor (or rhyme)—introducing metaphors in this translation had a significant effect on readers and future haiku writers. In fact, Octavio Paz himself wrote haiku with metaphor, which, for many Spanish-speaking poets, endows the haiku with completeness and resonance.

Esto que digo	This, what I say
son apenas tres líneas:	is barely three lines:
choza de sílabas.	syllables' hut.

Octavio Paz (Mexico City, 1914-1998)

We can say that the haiku writers of the second half of the 20th century and the 21<sup>st</sup> century follow Tablada and Paz. However, we now have numerous direct translations from Japanese made in Spain and other countries, as well as more information about the rules of traditional Japanese haiku. Therefore, they are not the only sources or examples to follow. Nevertheless, Mexican connoisseurs of haiku and its origins often return to these two authors to draw from their creations, not only the Japanese spirit but also the melodic and metaphorical possibilities of the Spanish language, as well as to connect with a Mexican tradition of haiku.

### **Mexican Haiku in the 20<sup>th</sup> Century**

As we have seen, during the 20<sup>th</sup> century, the first authors of haiku were poets—first modernists, later from other schools—seeking in haiku the power of imagery and brevity. In most of these voices, the 5-7-5 meter and metaphor were sought. It was also common to use a title (which often functioned as a first verse). All of this can be seen below in haiku by various relevant authors who published during the second half of the 20th century:

Luna en el agua Se empalaga la espuma de albura tanta	Moon on the water the foam gets sick of so much whiteness
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Enrique González Rojo (Mexico City, 1928-2021)

Una pantera acorralada puede en su furia desgarrar su sombra.	A cornered panther can in its anger rip its shadow.
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Eduardo Lizalde (Mexico City, 1929-2022)

Al menos los ladrones me dejaron una cosa, la luna en la ventana.	At least the burglars left me one thing, the moon at the window.
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Homero Aridjis (Contepec, 1940)

From the Poeticism group, the haiku by Arturo González Cosío (Mexico City, 1930–2016) stand out. He published this literary form in both the 20<sup>th</sup> and 21<sup>st</sup> centuries. In his book *De otras mutaciones del I Ching* (2000), he fused Chinese and Japanese traditions into 5 and 7 syllable verses:

<i>59. Huan / La disolución</i>	<i>59. Huan / Dissolution</i>
Viento sobre las aguas boga el barquero con la nostalgia.	Wind over the waters searches the boat man with nostalgia.

Arturo González Cosío (Mexico City, 1930-2016)

The poet Francisco Hernández won the Aguascalientes National Poetry Prize in 1982, organized by the National Institute of Fine Arts, with the book *Mar de fondo*. This book contained a section of haiku.

En la gran jaula	In the big cage
trueno el canto emplumado	thunders the feathered chant
del relámpago	of the lightning

Francisco Hernández (Tuxtla, 1946)

In this haiku by Francisco Hernández, the author incorporates Mexican pre-Hispanic cultures, as the word "feathered" (*emplumado*) clearly references Quetzalcoatl, the feathered serpent god of Mexica culture (Aztecs). In other words, this haiku compares the image of a lightning bolt to a serpent of light. The expression "feathered serpent" reminds us of the god Quetzalcoatl. Using this adjective for the chant leads us to think that the feathered lightning embodies this god in the great cage of the night sky.

Within the forms haiku adopts in the Mexican universe, it is important to note that for several poets of later generations, the 5-7-5 metric does not disappear but loses importance, as long as we remain within the atmosphere of brevity. This is an important transgression. The image remains but can coexist with metaphor.

Flotan nubes en el horizonte.	Clouds float on the horizon.
Una brilla inmóvil.	One shines motionless.
Es un volcán.	A volcano.

Adolfo Castañón (Mexico City, 1952)

El mar movió las conchas de lugar yo hice lo mismo	The sea moved the sea shells so did I
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Alberto Blanco (Mexico City, 1951)

Poética	Poetic
Partes un verso a la mitad y sangra.	Cut a verse in half and it bleeds

Algunas hierbas si las tocan se cierran: así mi alma.	Some herbs, when touched, would close; so my soul.
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Ramón Iván Suárez Caamal (Calkiní, 1950)

el incienso y                ese susurro el silencio	the incense and            that whisper the silence
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Victor Sosa (Uruguay/Mexico, 1956-2020)

Mudas las nubes pero a veces nos dicen cosas del viento.	Mute are the clouds but sometimes they tell us things from the wind.
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Eduardo Zambrano (Monterrey, 1960)

Other representative haiku authors during the 20<sup>th</sup> century include Alfonso Reyes, Luigi Amara, Luis Vicente de Aguinaga, Miguel Ángel Flores, Francisco Serrano, Luis Cortés Bargalló,

Eduardo Milán, Agustín Jiménez, and José Ángel Leyva, among others.

### Mexican Haiku Written by Women

The first female writers to publish haiku within their own poetry collections—not in anthologies or periodicals—were Ethel Krauze (1954) and Elsa Cross (1946), in their books *He venido a buscarte* (1989) and *Chapultepec 7:00 A.M.* (1990), respectively.

Todo mojado. Se aventuran lombrices fuera del prado.	Everything wet warms go adventurous outside the valley
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Elsa Cross (Mexico City, 1946)

Luna: gana de vino en la garganta. *	Moon: crave for wine on my throat.
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Luna: gana de uva. *	Moon: crave for grape.
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Luna: sol sin fortuna.	Moon: Sun without fortune.
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Ethel Krauze (Mexico City, 1954)

Cross's haiku follow a more Japanese traditional style, while Krauze's haiku follow Tablada's style.<sup>2</sup> In Cross's haiku, we can appreciate the effect of time in the scene observed, and she is

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<sup>2</sup> The following haiku by José Juan Tablada belong to his book *El jarro de flores. Disociaciones líricas* (1922): "Día de sol: / Hay una mariposa / En cada flor..."; "Día lluvioso: / Cada flor es un vaso / Lacrimatorio".

following the 5-7-5 metric. In Krauze's haiku—which is, actually, a haiku sequence—we can perceive a strong musical rhythm and well-constructed metaphors to define what a moon is, in a ludic sense.

There is a woman poet from the north of Mexico, in the border state of Sonora, who published at the beginning of the 21<sup>st</sup> century a collection of 250 haiku entitled *Caleidoscopio de Hai-kais*. It includes different styles of haiku. Most of the haiku are about love and erotism.

Vórtice

Vortex

En ti canta el mar:  
caracolas de sal  
en tu saliva.

The sea sings in you:  
salt shells  
in your saliva.

Laura Delia Quintero (Mazatlán, 1942)

Other Mexican haiku women writers have included Mónica Mansour, Gabriela Rábago, Iliana Godoy, Carmen Leñero, Selfa Chew, among others. But before these authors, several haikus written by women were published in newspapers and magazines throughout the country, with those by Josefina Esparza Soriano being the oldest I have found. In 1946, under a pseudonym, she won twice in a monthly haiku contest in the state of Puebla, organized by the magazine *Cauce*.

*Caracol de mar*

*Sea snail*

En su acertijo,  
una abeja extraviada  
busca el camino.

In its riddle,  
a lost bee  
looks for the way.

Josefina Esparza (Puebla, 1927-2009)

## Mexican Haiku Writers Today

Since the beginning of the 21<sup>st</sup> century, there has been a renewal of the haiku literary form in Mexico. This is due to a greater number of direct translations from Japanese to Spanish of haiku and other forms of Japanese poetry, such as tanka and senryū. Most of these translations have been produced by translators and publishers from Spain, but also from Mexico, Argentina, Venezuela, Peru, and other countries. These are explanatory and informative translations that offer us insight into traditional Japanese haiku, its rules (*kireji*, *kigo*, and metric), as well as resources intrinsic to the form in its original country. Workshops, conferences, and studies on haiku in Spanish have also proliferated. Since 2004, I have conducted more than 100 workshops in Mexico City and in most of the 31 states. Some of my students have become haiku book authors, workshop leaders, or cultural promoters who spread knowledge about haiku.

In 2020, Mexico published the first *kigo* word dictionary in Japanese and Spanish, available online and free to access at: [www.haikukigo.com](http://www.haikukigo.com). It also includes a dictionary of Mexican *kigo* words. This resource is consulted by hundreds of users monthly, from at least 14 Spanish-speaking countries and others. This initiative was started by myself and the poet and promoter Diana Lucinda González de Cosío. I was in charge of the translation and adaptation of the 500 words selected by Kenkichi Yamamoto in 1986, which had been translated into English and promoted in the Anglophone world by William J. Higginson and Kris Young Kondo since 1992, becoming a classic reference in the Western world. I added 47 words from the original Japanese *saijiki* that related to Mexican nature or culture, so the Japanese-Spanish dictionary at [www.haikukigo.com](http://www.haikukigo.com) contains 547 words in total.

In 2019, to celebrate the 100th anniversary of the first Mexican haiku book (which is also the first haiku book in Spanish),

several events, tributes, and workshops were organized by various universities in Mexico, such as UNAM and UAM, as well as the National Institute of Fine Arts under the National Coordination of Literature, which I directed that year. These activities included a series of specialized haiku workshops. That same year, the first Haiku Congress was held at the Autonomous Metropolitan University (UAM), where I was invited by Professor and editor Ivonne Murillo. This congress gathered haiku writers from various parts of the country and other Latin American states. At this congress, we organized several haiku contests (one per day, among attendees). There is also a Haiku Festival in the historic center of Mexico City, which has been held twice.

All these activities have fostered the writing of haiku in Spanish with greater adherence to the traditional Japanese form. However, the metaphorical haiku or those with explicit feelings by the author (akin to tanka) coexist just as validly. It can be said that in Mexico, there is not just one path for haiku but several trails that intertwine and fuse.

The following haiku are from a new generation of Mexican haikai. Most of these writers follow or engage with the Japanese traditional form of haiku:

la anciana	the old woman
aprieta el único penny	clutches the only penny
humear de frontera	border fumes

Olga Gutierrez-Garcia (Coahuila/USA, 1951)

¿Estrellas rojas?	Red stars?
Son las hojas del arce	The maple leaves
cielo de otoño	autumn sky

Irene Selser (Argentina/Mexico, 1955)

Se fue la lluvia	The rain went away
la gota cristalina	the clear drop
cuelga en la rama	hangs on the branch

Amelie Olaiz (México, 1970)  
 Trans. Rebecca Bowman and Santiago Daydi-Tolson

borda en telar	to embroid in a loom
mariposa monarca	a Monarch butterfly
otra aletea	another one flaps

Roxana Dávila (Mexico city, 1968)

Entre las hojas	Among the leaves
Atisbas como un zorro	you glimpse as a fox
sin parpadear.	without blinking.

Diana Lucinda González de Cossío (Mexico city, 1972)

Un pensamiento	A thought
se eleva con el viento;	elevates with the wind;
es mariposa	it's a butterfly

Martha Obregón Lavín (Mexico City, 1943)

Recently, several Mexican authors from this new wave of haikai have won awards, between 2019 and 2022, in the “Kusamakura” International Haiku Competition in Japan, in the foreign languages’ category, earning third place or a special award.

Cae la ciruela,  
su lugar ocupado  
por una estrella.

The plum falls,  
her place occupied  
by a star.

Antolín Martiñón Martínez (Puebla, 1975)

Frío otoñal.  
Mariposas viajeras  
en procesión.

Autumn cold.  
Traveling butterflies  
in procession.

Aurea Leticia Reza Patiño (Mexico City, 1962)

Siembra la lluvia  
una luna en cada charco  
paseo nocturno

Sow the rain  
a moon in every puddle  
night walk

Rosa María López Alfaro (Mexico)

en mi frutero  
el alma de los muertos  
un saltamontes

in my fruit bowl  
the soul of the dead  
a grasshopper

Cristina Rascón (Bacabampo/Culiacán, 1976)

La casa en silencio  
Se impregna de Nardo  
esta noche estrellada

The house in silence  
Impregnated with Tuberose  
this starry night

Priscila Vergara (Mexico City, 1974)

On the other hand, Jose Luis Solís López won a merit award in 2023 at the Japanese *Oi Ocha Shinhaiku* competition with the

following haiku, which he submitted in English:

Cold Christmas  
When injected  
The little girl kicks

Jose Luis Solís López (Tabasco, 1946)

I cannot leave out the haiku with which the 12-year-old boy Luis Gabriel Vázquez Castillo, from the state of Tabasco, won the Mexico branch of the 15th international contest organized by Japan Airlines, *World Children's Haiku*, in 2018:



(I love rain / when it kisses the earth / sows its aroma)

His haiku contains an original metaphor that keeps alive the sensorial images of sound and smell of a field, and it follows in Spanish the 5-7-5 syllables' metric.

### **Mexican Haiku in Indigenous Languages**

Currently, 68 indigenous languages are spoken in Mexico, placing the country among the top ten nations worldwide with the most indigenous languages. The use of indigenous languages—both spoken and written—is part of a cultural resistance process against colonial dynamics and the imposition of Spanish as the official language. Although they share certain commonalities as

part of pre-Hispanic cultures, each indigenous language reflects a distinct worldview and poetic approach.

One of the first haiku writers to use an Indigenous language (in his case, the Nahuatl language) in their haiku writing is F. Fernando Ruiz Torres:

Luna llena	Full Moon
Ollin ilhuícatl	The sky moves
La mariposa luna	the moon butterfly
In zen in cuícatl.	The Zen and the singing

F. Fernando Ruiz-Torres (Mexico City, 1960)

*In Xóchitl in cuícatl* means "the flower and the chant" (La flor y el canto), which is how in Nahuatl language "poetry" was called. Therefore, the poet is proposing that the concept of "poetry" is, for him, equivalent to "The Zen and the chant."

Another early indigenous haiku voice is Natalia Toledo, Didxazá poet from Oaxaca. She has stated that, when writing and publishing her first haiku (in her first poetry book, in 1992) she was following the style of Octavio Paz:

Es relámpago	It's lightning
Paraíso de fisuras	Paradise of fissures
Luz momentánea	Momentary glow

Natalia Toledo (Juchitán, 1967). Didxazá-Spanish

Natalia also still has some unpublished haiku where she is using onomatopoeia because, as she said, Paz used onomatopoeia in his translations of haiku. Actually, onomatopoeia is well used in the Japanese language, for poetry, songs, anime, manga, and other artistic manifestations.

Ludxi beenda'

Lengua de serpiente

Nananda ná na Nanda,  
chá, chá, chá, huá, huá, huá,  
renda ti larigueela' beenda'.

Hace frío dice la señora Nanda,  
chá, chá, chá, huá, huá, huá,  
envuelta en su cobija de serpiente.

Snake tongue

It's cold says Mrs Nanda,  
chá, chá, chá, huá, huá, huá,  
wrapped in her snake blanket.

Natalia Toledo (Juchitán, 1967)

In this last poem, the expression “Chá, Chá, Chá, huá, huá, huá” is the onomatopoeia for the sound of teeth when a person trembles because it's very cold.

Ethel Xochitiotzin is a Nahuatl language professor and member of Asociación Xochitlahtol (NGO) for supporting Nahuatl language and arts. She published her haiku in 2019, as part of a poetry book entirely in Nahuatl, thanks to the Center for Research and Practice in Cultural Continuity, located in Poland.

Ipan in hueyiatl  
Nictemoz in Citlallin  
Tlapololtia

Encima del mar  
buscaré la estrella  
Equivocarse

Over the sea  
I will search the star  
To go wrong

Ethel Xochitiotzin Pérez (Tlaxcala, 1973)

But the first book entirely of haiku in an indigenous language (Dixzá) is *Tapompo'*, by young poet Nelson Guerra. I have the

honor to say he approached me to be his guide in his writing and we worked online on his first draft when I was the director and haiku professor of Skribalia: Global School for Writers On Line, back in 2015. He won the CaSa Literary Prize 2016 (National Didxazá literature prize) and the book was finally released by Oralibrura (indigenous poetry specialized publishing house) in 2023.

Huaxhini ga'nda'  
¿Paraa nga riguiluxe  
bixidu' xtinu?

Noche de invierno  
¿A dónde acabarán  
nuestros besos?

Winter night  
Where do our kisses  
end?

Nelson Guerra López (Juchitán, 1981)

### **The Future of Mexican Haiku**

It is interesting to see how Mexican haiku has evolved. In the beginning, they were male poets whose language was Spanish, with more knowledge of other cultures and languages, originating mainly from the country's capital. Later, women writers, writers from other regions of Mexico (from the south, from the north, from the borders), as well as writers in Indigenous languages, made the haiku form and its versatility their own. It is interesting to note how the vast majority, to this day, have as their main references José Juan Tablada and Octavio Paz – and, through them, Bashō and Chiyo-ni. Mexican haiku has had several trends, but the attachment to the construction of a sensory image remains, whether or not accompanied by metaphor or the 5-7-5 syllable meter, but in an environment of freedom, experimentation, and even artistic transgression.

Not all of the authors mentioned here have published a haiku book, others have, but those who have not yet published a collection of haiku poems have published in newspapers, magazines, or digital media. Other haiku authors in Mexico are: Angélica Santa-Olaya, Cuca Serratos, Jaspe Martínez, Edgar Aguilar, Irma Camargo, Ivonne Murillo, Alicia Cuevas, Elías Dávila, Pamela Ovalle, Mario Maya, Mael Aglaia, Esteban Govea, José Carlos Monroy, José Natividad IcXec, Antonio López Hernández, Pergentino José Ruiz, Antonio Guzmán Gómez, Angel Acosta and Yaxkin Melchy Ramos-Yupari, the latter two also academic researchers of haiku. Of course there must be more, from experience I know that we could list approximately one hundred haiku authors in the country, adding authors in Spanish and Indigenous languages, but as in any anthology or essay like this, not all of them are there, nor are they all that are, due to space issues or mere lack of information.

In the style of these haiku competitions from Japan, there are competitions in other Spanish-speaking countries, such as Spain, Argentina, or Cuba. Several Mexican authors have won in recent years. There have been some competitions in Mexico to award a single haiku to a short collection of poems (generally five to ten haiku), such as the haiku workshops and competitions of the Mexican school of writers Skribalia, the recent national haiku prize of the publisher Tinta Nueva, the contests of the Autonomous University of Guadalajara (UAG), of the Government of Veracruz, among other universities and initiatives. It is important to note that there is still no national award in Mexico specialized in entirely haiku books.

There is still no legally constituted national haiku association in Mexico with regular events, a detailed census of authors, or a specialized magazine. It is one of the challenges that we Mexican haikai have before us. There is also the challenge of making haiku and its unsuspected possibilities present in the wide spectrum of cultural, social, and linguistic diversity in our heterogeneous and poetic country.

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+ Personal files of my more than 100 haiku workshops taught since 2004 in Mexico City and the majority of the 31 States of our country.

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